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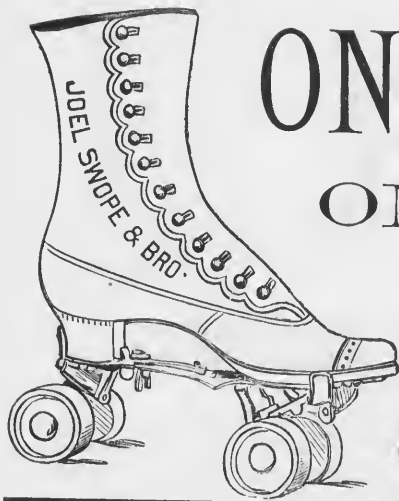
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MUSICAL REVIEW

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VOICE CULTURE.

WHAT follows is the substance of a paper read before the Illinois Music Teachers' Association, by Mrs. O. L. Fox, of Chicago. So much "balderdash" has been talked and written upon this subject that it is a real pleasure to now and then meet with a little common sense in the treatment of the topic, and Mrs. Fox has managed to crowd more common sense in her unpretentious essay than we have found in the hundreds of pages of some learned "voice-builders":

"We now consider method of so much importance that there is danger of becoming too methodical. Singing has been reduced to a science, and the poor singer is now so burdened with tone production, breathing forms, and anatomical knowledge as to find it almost impossible to rise to a point where the voice may "break forth into song." Voice culture, with many teachers, begins with breathing. Exercises are given in either abdominal, diaphragmatic or clavicular breathing, as the teacher advocates, and the pupil put to work inhaling, exhaling and sustaining until the mind and body become absorbed in the great mechanical process of breathing alone. As it is necessary to breathe to sustain life, so is it necessary to have breath control for singing, but he who gave us the "breath of life" gave us also voices to sing, and I have every confidence to believe was master of his profession and understood the requirements of the singer. I consider too great a supply of breath as injurious to good tone quality as a small supply. My experience is, that pupils sing breathily from a superabundance of breath as often, and oftener, than for the want of it. There is no necessity for a distended diaphragm in ordinary practice, and yet pupils are instructed to take a full breath at every point.

I should educate the pupils to strengthen the muscles of the diaphragm by obedience to very simple laws, by exercises which can be practiced at all times, in walking and talking as well as singing—to acquire vigor and strength in the respiratory organs, by always breathing deep.

The adjustment of breath to singing is mental and comes with experience. It might be termed intuitive. If the pupil breathes well at all times, no trouble will arise from want of breath control in singing. I have become more and more convinced by observation and experience that the pupil is made too conscious of the breath by the exaggerated forms of teaching at the present day. Breath is made first in importance, tone second, and many singers have about the proportion of two-thirds breath to one-third tone.

Closely allied to these breathing methods is the physiology of the voice, which is considered by some of vital importance. I am surprised that so many teachers of intelligence still cling to this phantom. I do not undervalue knowledge of any kind, in fact the more one studies the better disciplined is the mind to pursue any chosen branch; but having read nearly all the works written upon the subject, including the wonderful revelations of the laryngoscope, I am convinced that they are all worthless as a means of advancing voice culture, and the pupil will make better progress in voice placing who is not burdened with a knowledge of the mechanism of the human voice. I walk freely and am unconscious of the muscles called into action. I also sing and let the throat and vocal chords perform their functions naturally.

A method of tone production which gives the singer full control of the voice can be the only correct one. We may all differ in the manner of teaching, but the result sought for is the same—a per-

fectly registered voice. I think the great difficulty in securing this result lies with the teacher. Too many technical terms are used, which mystify the pupil; in other words, too much flourish of teacher with too little thought of pupil. Every teacher who wishes to be successful must study to present the subject in the simplest possible form. If the pupil does not clearly understand what is to be accomplished, much time is lost in blind practice. Explain every exercise, the purpose for which it is given, and mode of practice, giving the pupil every advantage to gain by intelligent work. The teacher who sings has the advantage, without doubt, as illustration often makes a point comprehensible.

The mental capacity has much to do with progress. Rossini is quoted as saying: 'To become a singer, one must have voice—voice—voice.' To my mind, the necessary qualifications are voice, brains and perseverance. Without thought the voice will become of little value, and perseverance is needed to perfect nature's gift. The mind is the great controlling power. To whatever point it is directed there will the greatest effort be made. To put the mind upon the throat directs effort there, but directed beyond and above, the throat relaxes and the tone becomes pure. It is from this mental standpoint that I deprecate the value of physiological knowledge. The throat will never become a passive agent while the mind is centered upon its action, and continuous breath control becomes tedious. Music teaching in all its branches is not placed upon the mental basis it should be. Tell the pupil to raise a tone in the head and it will be blind instruction, but give the tone thought in pitch and locality, and the voice will follow the mind. I place great value upon the mental comprehension of localized tone, and until this is accomplished the pupil cannot make any great progress. There is more hope for a voice of small caliber with good mental capacity, than for great natural voice with thoughtless teaching and study. I have had pupils with voices so small that it seemed a useless expenditure of time and money to try and cultivate, develop by careful and intelligent practice into singers. This has given me great faith in brain power. No teacher can hope to meet with phenomenal voices as a rule; such a gift is rare, and an exception to the general rule. But given mental capacity with a musical ear, any faithful teacher may produce many good, if few great singers.

Two-thirds of the singers of the present day push their voices until they become discordant and harsh. When the voice is young and flexible it will endure this strain, but time soon tells the tale; the voice breaks; throat troubles appear, and the singer disappears. The first indications are hardness of quality, uncertainty of tone, with loss of upper register. Musical sounds should flow smoothly. Better for a voice to remain forever limited, than to be forced beyond its capacity. I am a great advocate of flowing tones. In advanced singing the voice may be pitched or thrown for certain dramatic effects, but never under any circumstances forced. In the breadth of the voice lies its power. Timbre must be preserved, and forcing destroys all the harmonic beauties of the voice.

Anything like throat gymnastics I consider damaging to all voices, and I am happy to say this practice has lost ground among all intelligent teachers. Even the shock of the glottis, once thought to be so necessary in practice, has been dropped as an expedient too dangerous to pursue.

Every voice has its individuality, which it is desirable to preserve, and attention should be given to this in the earlier stages of voice training. A teacher who is, or has been, a singer will know how to preserve this individuality better than one who teaches a method built upon cast-iron principles from which experience has never taught it is safe

to vary. Experiment is the only resort, and it is damaging to the voice as well as discouraging to the pupil to be experimented upon. One of the first results to be worked for, is to interest pupils in their own voices. Make them hear themselves as a means of discovering the wrong, from which they may strive for the right. The first evidence perceived of the cultivation of this sense of hearing correctly, will be the ability to criticise others, after which comes a criticism of self. When a pupil comes to me, and says:

'My tones are getting worse and worse,' I always reply:

'Then there is some hope of your making a singer.'

In scale practice and velocity studies of every description, I place the greatest value upon accent, and the mental comprehension of each tone. No matter how rapid the cadenza, *think* it note for note; there is no danger of its ever being imperfect if preceded by thought. Pupils having before the eye a run from C to G above the staff, will think the first two or three notes, and then begin to anticipate the extreme G. The scale becomes imperfect in the middle from want of attention, and the pupil says: 'I can never execute; my voice will slip and slide.' Think of every tone in its order and be satisfied to reach the end step by step, and the scale with practice becomes even, and the voice flexible, for where the mind precedes the voice is sure to follow. In groups of four or six notes, practice them as four or six tones, and not in groups. Velocity thus loses half its terrors for the student, and can be acquired in half the time required by the old method of practicing until it is accomplished mechanically. See to it that the pupil think as well as sings.

I begin earlier than most teachers to give English songs. I have found the best possible results to come from singing words. Pupils often catch the idea of singing forward better by using words than in any other way. The songs must be simple, and selected with this in view. The pupil will work better, with more interest, and will begin at once to apply the laws laid down for voice training. I do not give the song to please the fancy, but for a purpose. Having tried the experiment, I can testify to happy results, and the best progress. Sing as you speak.

If this rule was employed more generally, I am sure singers would not find it so necessary to change words from the English pronunciation to something unintelligible, that a good tone may be made. I am not in favor of changing, exaggerating or mouthing words in singing, nor do I consider it necessary.

A good enunciation is one of the best points in singing; then why not make it just as important a part of the study? The fact that it is impossible to understand enough of the text to follow the plot of an English opera, should open the eyes of teachers to the other fact, that somewhere there has been careless teaching. Self-investigation must disclose many mistakes of judgment. Self-satisfaction is the great clog upon the wheels of progress in the profession. Let us criticise ourselves instead of our associates; then there will be hope of our becoming what we think we are. The amount of thought that is being circulated upon the subject of voice culture is bound to produce good results, and common sense is coming to the front to tone down exaggerated forms of teaching."

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STUDY WITH THE EAR.

THE art of music addresses itself primarily to the sense of hearing. We do not mean that the effect of music is purely physical or consists merely of pleasing auricular sensations, but music perceived (as distinguished from music conceived) is first of all a physical sensation. This physical sensation is connected, by laws which are probably but ill understood as yet, with the production of certain mental effects which we might call appropriate to it, and for that very reason it is absolutely necessary that the physical sensation should be what it ought in order to produce the desired effect upon the æsthetic nature of the hearer. This is a surface fact, a truism, we might say, and yet it is a fact that is constantly being overlooked entirely by those who ought to be most familiar with it. The ear is the first judge of music and yet that judge, that critic is left largely uneducated and is seldom consulted, even when it is educated, save in reference to the performances of others.

All piano teachers will tell you that a pure *legato* touch is the foundation of all pianistic excellence. Listen to those same teachers play and you will see that nine out of ten at least cannot play a decent *legato* "to save their souls from perdition." Do not they know how? Theoretically, yes, but they will punch and bang quite unconscious of the fact that they are violating the very rules which they believe they are inculcating daily. What is wrong? It is the old story of the mote in the brother's eye and the beam in their own. They have ears for noting the shortcomings of others, they do not listen to themselves critically.

Vocalists nowadays are all partisans of some "method," they have a smattering of physiology and anatomy, they entertain views concerning the correct way of breathing and the proper "placing of the voice" (?), and most of them will show themselves quite competent critics of the shortcomings of their fellow-singers. At last you have found a nest of intellectual nightingales! Listen and learn again and again, O mortal, that sometimes deafness, like virtue, is its own reward! What is the matter here? The same thing, the same attention to means without noticing whether those means are leading to the desired end. Success as an executant of music, whether vocal or instrumental, can be obtained only by means of self-study, of study with the ear of the student. He must first get a clear conception of what he wishes to accomplish and then his ear must ever be on the alert to see how nearly he approaches his ideal, in quality and quantity of tone, in shading and phrasing, etc. People practice eight hours a day on the piano who do not listen to themselves critically eight minutes. Is it any wonder that they

hammer away without ever being able to draw a decent tone from it? Others vocalize by the hour, according to some preconceived plan or method, who do not stop a second to note carefully the quality of their tones. Is it any wonder that the police should rush up when they sing to see who is being murdered? Exercises are all right. Methods have their merits, but these are means and not ends, and the evil is that the end is lost sight of and the means is made an end.

At the beginning of another scholastic year, therefore, we wish to say to all, teachers and students alike: STUDY WITH THE EAR! and if we shall have impressed this one idea upon our readers we shall have done much more toward helping them to attain a high degree of excellence in the rendering of music than we could have done by a long series of technical lessons.

"FRENCH ECONOMY" AND ENGLISH SELF-COMPLACENCY.

UNDER the title of "French Economy," the *London Musical Standard* says:

"It is with unfeigned regret that we learn that the Republic of France is about to abolish one hundred of its regimental bands. In the absence of evidence to the contrary, we can only assume that this step is taken with economical ends in view; but as the abolition of these hundred bands will only save £44,000 per annum (each band costing about 11,000 francs), it is hard to see what the better *La Belle France* will be on the whole. Judicious economy is all very well, but this is not economy, it is parsimony. To deprive a regiment of its music is to save at the wrong end, for general experience proves that a soldier works longer and better with music than without. To say nothing of patriotism, it is well known that soldiers march longer and feel fatigue far less when encouraged by music. The public, too, have a right to hear the regimental bands play on occasion. It is the public who find the money to pay the army, and in the case of poor unlucky France, the music which the army has supplied seems to be almost the only return they get for their money. France is evidently going to pieces. She has never got over the self-inflicted blow of her revolution nearly a century ago, and, in our opinion, never will get over it; and this parsimonious dealing with the music of the army is not at all a good sign."

We agree with the *Standard* that the proposed retrenchment is probably an unwise one, but we cannot help but smile when an English musical journal goes outside of its special sphere to give a slap at a neighboring nation. It is so English, you know! "France has never got over the self-inflicted blow of her revolution"—and, in our opinion, never will get over it! Well, what has been the matter with England in the meantime? It has lost its supremacy; nay, its ascendancy, upon the high seas; it was whipped ignominiously in its attempt to regain its foothold in the United States; its American possessions only await a nod of consent on the part of Uncle Sam to take refuge under the "Stars and Stripes;" Ireland is eating like a cancer into its side; its armies have been routed by savages such as the Afghans; Australia is thinking of setting up a government of its own; England holds its Asiatic possessions only by sufferance of the Czar; it has sunk in the last fifty years to the position of a third or fourth-rate power, until it is now only one of Bismarck's pawns upon the European chessboard, and if its decline continues at the same rate for another twenty-five years, it will count for no more in the congress of nations than the illustrious republic of Monaco; but, all the same, the editor of the *Standard*, standing upon the wreck, thinks he sees something "going to pieces" in the British Channel. So do we, but the wreckage is English oak and English plunder. The waves of the French revolution have swept over England and its institutions, and the latter are going. An

English crown, an English throne, will soon be devoured by the hungry waters, and then, perhaps, the editor of the *Standard* will discover the fact, already well known here, that England is only a reminiscence, and that in this age it behooves those who are or have nothing but reminiscences to be just a bit modest. A few thousand regimental bands might do England some good—why should not the *Standard* start an agitation in that direction?

"THE NATIONAL (AMERICAN) OPERA COMPANY."

THE so-called National Opera Company has ceased to exist. This is the fulfillment of what we prophesied conditionally as soon as the enterprise had been fairly started and at a time when every other musical journal in the country was filled with fulsome praise of the scheme and of its promoters, and when the daily papers, properly "greased" by the promise of fat advertisements, lauded Mrs. Thurber, Theodore Thomas, Locke & Co. to the skies. We then said that the undertaking was a worthy one, and one that could be made successful provided it were wisely conducted, but called the attention of Mrs. Thurber and of the public to the fact that Thomas and Locke were essentially wreckers, and that two or at most three seasons would see the end of this operatic enterprise if they were left to manage it. From time to time, as our readers know, we repeated the warning. It was not heeded, and the end we foretold has come.

Our files will show, however, that we did nothing to hasten the downfall of the National Opera Company. When, some months ago, the press generally, changing its tactics, assailed the enterprise, we asked fair play for it and its promoters, and demonstrated the fact that many of the attacks made upon it were without other foundation than either ignorance or personal spite. At about the same time, we stated plainly that Locke and Thomas intended to wreck the company, possess themselves of its effects, and start one of their own for the season of 1888. Some of our contemporaries treated this statement as a wild guess, or a malicious thrust at the parties mentioned. The fact was, however, that we had our information from a trustworthy source—it does not just now matter whence, for do not the facts sustain our charges? Locke is engaging operatic artists for next season on his own account. The "properties" of the National Opera Co. will soon be sold under the hammer—and who does not know that they will not bring twenty cents on the dollar of actual cost? Now, for another prophecy: Whoever bids the stuff in, it will later on pass into the hands of Locke, Thomas, Steinway *et al.*, and we shall have an attempt to foist upon the American public a second, inferior edition of the National Opera Co., still under the "artistic" management of the "great and only Thomas."

"Whom the gods would destroy they first make mad," and this will be the beginning of the end of the Thomas clique. The American people are patient and long-suffering, but Messrs. Thomas and Locke will find, to their cost and sorrow, that they will frown down those who have made merchandise of art and who have betrayed and brought into public ridicule, not to say disrepute, an honest and earnest patron of music, whose principal, if not her only, fault was that she believed in the ability, sincerity and disinterestedness of those who made her their victim. Locke's new opera company is doomed in advance. It will not last three months after its first representation is given, and we, with all other honest men, will rejoice over its early and deserved demise.

THE VOCERO AND BALLATA OF CORSICA.

WE are told with considerable assurance that every child of sunshine is born a musician, the southern elime being one extensive academy of natural melody. Though very unwilling to contradict worthy authorities and received tradition with a light heart, we are constrained to demur to so general and sweeping an assertion. Corsica, for instance, almost lies without the pale of what we Europeans are willing to class as music. Not that Corsicans are without a natural vein of poetry and song, but the main idea of melody and its mission has been crushed out of them.

Certainly the musical feature of the Corsican people is both peculiar and worthy of study. Their songs, *voceri* and *ballate*, are all complaints breathing of despair, lamentation, hope deceived, or sanguinary aspirations, clothed without exception, in the most doleful of tunes. Compared to the warm-blooded, visionary Rivierans, the Corsicans may be said to possess no music. They have nothing to compete with the lively *Marianina* of the Mentonese, which sets your heart on fire with its lover's discourse and its inspiring air; nor yet with the light and happy *Rosignola qu' volera* of the nature-adoring Nizzard. The Corsican repertory of song, although including many highly-poetical *voceri*, and a few decent *ballate*, generally contains no very pleasing pictures, being nothing more than lamentations for the dead, wild ecstasies of hope for revenge, scorching words from injured maidens dreaming of faithful stiletos, recitals of eventful careers of fierce banditti; in a word they are steeped in blood, and inspire one with nothing but murder and massacre. It may be murder to appease the unquiet spirit of a father or mother, massacre to honor the fatherland, but still the gore is unpleasantly splashed about, warm, and steaming nauseously.

Here is a mild specimen of Corsican *vocero* :—

"Eo poru dalle Calanche
Circa quat' ore di notte:
Mi re folgu co la teda
A circa per tulle l'orte,
Per truvalla la mio vabu;
Ma li avianu datu morte."

Which has been faithfully enough translated:—

"From Calanche I am come;
Midnight had just come and fled,
When by torchlight, in the garden,
I did seek, with anxious tread,
Where my father was delaying—
In his blood I found him dead."

It is a young maiden who sings, and recites the dreadful tale; verse after verse, to an interminable length, she pours out her lament, the dread deed, the sudden sorrow, soon to be hushed by the throbbing heart, which tells her she must seek revenge! Blood for blood! aye, and if you cannot quench your thirst for blood on the person of the guilty, then ruthlessly stab the wife at the ingle nook, the babe in the cradle!

In Prosper Mérimée's well-known *Colomba*, we see the beautiful young heroine leaning over the dead body of her murdered father, Colonel Della Rebbia; she suddenly feels herself inspired by her father's spirit, and sings:

"A word to my son in far-off lands—keep my cross and blood-stained shirt—it is torn by two bullets—for each hole let a hole be made in another's breast—but will that allay my vengeance?—No, I require the hand which fired—the eye which took aim—the heart which inspired the thought!"

that is, the destruction of the whole family, for which purpose the shirt stained with the colonel's life-blood is to be kept as a perpetual reminder of the unavenged deed.

In Mérimée's "*Notes d'un Voyage en Corse*" there is a very good collection of these songs; in one a poor girl laments over the mangled remains of her brother, that—

"D' una rayza cusi grande
Non lasci che una surella
Senza cugini, carnali
Povera, orfana, zitella . . .
Ma per far a to vindetta,
Sta sicura, vasta anche ella."

Which in plain prose may be freely translated:—

"Only a young remains remains of so numerous a race, who has neither cousins nor relatives, poor, an orphan, a wanderer. But be sure she will most bloodily avenge thee."

Another most remarkable *ballata* in this collection is that bearing the title "*Ballata, fatta gull' corpo morto da Maria R. . . di Levie*," it is well worth careful reading.

Now, this is no exaggeration, we are not singling out particular songs to suit our theory, all have the blood or death taint.

In Hueffer's libretto to Mackenzie's fine operatic version of the *Colomba* of Mérimée, we find, on the whole, the wild idea of justice well kept up. Col-

omba's *Vocero* of the dove is good, but her opening song in the second act is better, and that of Chilina, in the third act and immediately after Orso's rather tame love-song, is even better still.* Keeping well in view the Corsican musical genius, it seems rather an open question whether Mackenzie's beautiful music has not rather too much of the *allegro* and *crescendo*. At all events it can scarcely be said to convey an idea of Corsican musical taste. It is somewhat singular that neither woman nor man in this rocky and picturesque island has been endowed with sweet music or tuneful voice. The pitch may be high or low, but is little more than a screech or growl. Another sin against music, and, indeed, perhaps even against poetry, is the harshness of the language, and the vicious habit of abbreviating and hardening the Italian. The gentle *padre* appears as *vabu*, *sorella* becomes *soretra*, the graceful *si* changes into *ie*, and so on. And here we cannot help staying for a brief moment to glance at the language.

The study of the evolution of language is one capable of affording much interest, and, though slow and seemingly barren in result, has made progress and gives hope of future important discoveries. This strikes one very clearly when we study that curious Italian dialect—the Corsican *patois*.

Fresh from the wild macchi-covered mountains of this lovely land of Corsica and coming back to books, animate and inanimate, one is forcibly reminded of the pleasing state of affairs among the large mass of the Great Napoleon's countrymen, for they seemingly possess no grammar, each man speaking as it seemeth best unto to him. Number, case and time are of little consequence, and trouble the freedom-loving Corsican not a jot. Now, it is probable that this state of affairs is rather due to recent revolution than to original anarchy, for we learn that Pascale Paoli the Good instituted a University at Corte, where the youth of the land imbibed doses of the liberal arts. We may, therefore, presume that they possessed a grammar. If so, then how comes it that the Corsican of to-day possesses none? Is it the effect of continual war, internal strife, fraternal throat-cutting, foreign invasion and colonization? Did the Arragonese Alphonse, Genoese Dorias, Moorish Mohammeds, French Marbœufs, Imperial Princes of Wurtemberg, German Barons Neuhoof, English Earl-Vice-roys, and French revolutionary tyrants, strangle the struggling language at its birth?

Here, too, we undoubtedly find the true clue to the gory character which gentle Polyhymnia and Terpsichore assume in this unhappy country.

To hear the *ballata* to perfection you must listen to the maidens at the village fountain; to gain a notion of *voceri*, attend a funeral. Corsicans "wake" their dead, and when all the friends are gathered around the corpse, the inspired songstress steps forward and gives utterance to an *impromptu* song, wherein the life of the deceased and the manner in which he met his death are repeated. The songstress may be old and ugly, or young and exceedingly fair to look upon, for the mantle of the *Voceratrici* descends only on the shoulders of the inspired! They are wonderful women these Polyhymnias, and often their songs have been fraught with the fate of hundreds and thousands. In the long series of civil broils, these women, by means of their *voceri* often hounded on the men to deeds as awful as any recorded in history; they fanned the smouldering embers into flames, and kept every man at the red hot point of vengeance?

One of these "wake" songs is singularly affecting—thrilling the sympathetic mortal well-nigh into desperation, with the perpetual refrain running right through it, and continually popping up at the most unexpected intervals:—

"Friend! why did'st thou die?
Oh!—Why did'st thou die?"

A bare translation of the words conveys nothing. It should be heard moaned out into a long, wavering, wearied, heart-broken wail, before the pathos can be dreamt of.

A peculiarity of these recitative *voceri* is that they are inordinately long, dragging their weary way through stanza after stanza until the heart full of dread, or the brain dazed by an unbearable, intangible weight, is ready to burst with the pent up torrent of sorrow.

*She sings of a girl who finds her lover dead on a lonely moor:—

"So she dug his grave with her lily white hand;
The stones she piled on the yellow sand,
And made a grave for two.
And 'neath the heather,
They rest together.
Be God's own peace with you!
Lover's, beware, though your heart be true,
Powder and ball are stronger than you."

A party of Corsicans gathered round a festive board would induce the unwary to suppose that he had stumbled across a collection of beings in the deepest, most heartfelt tribulation, from whose midst joy and hope had been cast out forever and aye.

R. C. ROTHEY, in *London Musical World*.

BLUNDERS OF UNMUSICAL WRITERS.

AFTER the provincial reporter, says the *Musical Times*, the novelist must be admitted to rank as a good second in the perpetration of musical solecisms. The banjo, as we all know, is the favored instrument of the aristocracy in real life; but it has not yet been introduced to enhance the pathos of a romantic situation in any work of fiction that we are acquainted with. It has been reserved for a titled authoress, however, to assign this role to the piano-organ. If any of our readers are inclined to doubt this assertion, let them turn to the pages of "Waiting for the Prince," by Lady Constance Howard (F. V. White and Co.). In it they will read how Guy, the sculptor-hero, while suffering from profound dejection, was "strangely comforted" by the strains of a passing piano-organ, which struck up "Wait till the clouds roll by" outside his studio. Guy joins in, in his mellow baritone or rich tenor—we forgot for the moment which—and performs the whole song, the words of which are carefully set down. Under the middle of the last line the word "chorus" is added, which is a stroke of genius on the part of the author. In the words of the musical critic, "comment is needless." Our experience of recent fiction has perhaps yielded nothing so divinely fatuous as the foregoing scene, but the following extracts will serve to show that a frothy effusion still continues to be the distinctive characteristic of the method in which workers in the field of sentimental romance deal with music. Thus, in "Love and Liking," a three-volume novel quite recently published by Messrs. F. V. White and Co., the hero has a "rich tenor" (if novelists only knew how maddening those conventional epithets are to the reader!), while the heroine "sang like a young thrush, with a trill that in the feathered songster's melody tells that its mate is nigh." Another personage in the same novel is called *Cremona*, "the fanciful baptismal name given Mrs. Beaumorris by her violin-loving father." The comparison of the heroine's voice to that of a thrush occurs in another recent work of fiction entitled "Poor Laurette," "I'll go bang," remarks one of the characters, "she sings like a thrush." Brought out under the auspices of her singing-master, Signor Doria, "Poor Laurette" receives a hundred pounds for singing in duet with that worthy, at the Albert Hall, before a small gathering of grandees." A little further on it is incidentally mentioned that she was habitually paid at the rate of a guinea a note. Where George Eliot blundered and Thackeray erred, it is not likely that tenth-rate *littérateurs* should succeed. There is an infallible remedy—that of total abstinence on the part of these writers from all reference to that which they know nothing about; but this implies a restraint which it is hopeless to expect from "the ignoble army of irresponsible scribblers," as the author of "Love and Liking" very happily dubs them. One great feature of Turgenieff's success in treating music in his novels lay in his reticence. He knew exactly how much to say about it, hitting the happy mean between cold precision and extravagant rhapsody, and the exceptional opportunities he had enjoyed for so many years as a member of the Viardot household never tempted him to make any ostentatious parade of his knowledge. Inasmuch as the duty of a critic should be quite as much concerned with the recognition of good points as the exposure of bad, it behooves us to mention that in an unpretending paper-bound volume of stories published last spring, under the title of "A Summer Day Dream," by Julian Ord, we have encountered a method of dealing with matters musical wholly removed from the silly gush illustrated by the foregoing extracts, and approaching in its essentials to the ideal mode adopted by Turgenieff.

MESSRS. BARREIRAS AND BAHNSSEN have always been good friends. Whether that has anything to do with the fact that they have both moved into the same block we can not say, but the fact is that Barreiras has removed his piano-rooms to 1530 Olive Street and Bahnsen has moved his piano factory to 1520 Olive. They expect to be "the busy B.'s of Olive Street." Both enterprises will doubtless be benefited by their respective moves as they give them better facilities than they had heretofore.

SINGING FLAT AND SINGING SHARP.

1. SINGING FLAT.

THE pitch of a musical tone, as we all understand it, is determined by the number of vibrations made by a tone-producing body. In a general way, therefore, it is an undeniable fact that whenever the vibrations necessary for a certain pitch in a given time—commonly gauged by the duration of a second—fall short of the required number, it will cause the tone to become flat; if the vibrations are just a few too many, the tone becomes sharp. Applying this to the question before us, we will have to consider that the vocal ligaments need for every pitch a certain degree of tension, and that the breath must be pushed against and through them with a certain degree of force in order to produce the correct number of vibrations. But if the force of air upon which the number of vibrations for a certain pitch depends should fall so much short or should be increased to such a degree that the tone becomes at least a chromatic interval either too low or too high, we say the singer has made a mistake. If the air lacks just a little in force, or is increased slightly beyond what it need be, then we say that the singer produces that unpleasant sensation in one's ear which we call singing flat or singing sharp.

Are we, then, to understand that this fault in tone-production—no matter if it appears as an old habit or only an occasional mishap—is under all circumstances caused by either too little or too much force of air? We are very far from making such a general assertion. In order, however, to do adequate justice to our thesis, we had better divide our subject into its given parts, namely: (1) Singing flat; (2) singing sharp, each again having its own subdivisions: the causes that lead to the fault and the remedy for it.

We fear that the two principal divisions will appear out of proportion to each other in the amount of time and attention given to the treatment of each. We offer as an apology the nature of the case itself, believing that cases of singing flat arrest the attention of a singing teacher more often than cases of singing sharp; and in keeping with this we find that the cases of singing flat present a greater variety than those of singing sharp. Besides, in one of the latter cases it was impossible to enter into particulars, for the simple reason that we would overstep our time altogether in doing so. Then, again, we find one cause of singing sharp to be in all respects analogous to one cause of singing flat, and, as we do not wish to repeat, it will be another reason for making the second division appear shorter.

This question, as proposed at the Boston Convention last year and handed over to us for consideration by this year's committee, leaves one doubt, namely: Does it refer to individual singers only, or does it include choral performances? We believe that the former is to be principally considered; still we will present the whole subject in a more complete shape if, at the close of this paper, a few suggestions about choral performances are offered. There is no necessity of distinguishing further between cases of occasional flatting or sharpening, or the same as a habit upon all notes or upon a certain portion of the compass, for the simple reason that cases of the latter sort differ only in degree from the former and not so much in the symptoms or in the treatment.

We enumerate the following causes of this trouble: Incorrect and incomplete taking of breath; lack of perceptibility in the ear-nerve; certain progressions and intervals; a false method of singing with the larynx fixed low in the throat; indisposition of the vocal organs from fatigue or other causes.

(1) As the first and principal cause of singing flat we state incorrect and incomplete taking of the breath. This is not the place to raise the question: "Which is the best method of breathing?" For what difference does it make, if a singer has acquired the best method of taking breath, when he does not give himself time to make the proper application of it? Who can not recall hundreds of instances like the following: The singer stands before us faultless in attire, matchless in grace, music in hand, while the accompanist plays the prelude; it consists, in this particular instance, of three full measures. In the fourth bar the music contains two quarter and one eighth rest, on the second eighth of the third quarter the singer ought to come in. We are watching him closely; the fourth bar is coming, we count one—he never takes breath? We count two—still no signs of getting ready. At the third beat, and not until the

time for the second eighth arrives, does he catch hurriedly a short breath and the would-be silver notes come to our ears. He gets through the next measure passably well; but now he has to take a high note, which gives our ear a painful twist—it is flat. Immediately afterward, the vocalist catches a very hurried breath without consideration for phrasing and soon again we perceive another flat tone, and this may happen more than a dozen times during the same song. How can this be explained? Having taken the breath so hurriedly, he had not enough left either to take the high note with the exact number of vibrations necessary or, if he struck it right, he had not enough to spare to keep it up, and consequently in either case it became flat.

How can a singer remedy this evil? By a wise economy in the use of the time to take a full breath with comfort and ease. If our vocalist had begun to take his breath with a steady, long draught at the down beat of the third measure in the prelude and held the air till the time for the first tone arrived, for the purpose of surveying his field and taking a correct aim at the opening phrase, and repeated this simple procedure whenever a similar opportunity was offered at the various resting-places, we should not have been tortured by any flat tones, not to speak of bad phrasing and lack of vigor and life.

A correct method of taking breath and correctly using it is undoubtedly the best means, not only of producing a good tone, but also of singing in tune. We can not here enter into particulars, but the importance of this can not be gainsaid. It appears to us one of the most unexplainable things that breath-training and breathing gymnastics find among the vocal profession a great army of opponents and only a comparatively small number of supporters. But let us drop this train of thought, lest by saying more we might become the unwilling cause of diverting the discussion afterward from our important subject; for strange as it may seem, there has hardly anything been written about singing flat and sharp. Though we searched carefully, we were not able to find one sentence that we cared to use as reference to support the ground which we have taken, and we hope the debate will bring out many new practical points.

(2) Sometimes the habit of singing flat is caused by a certain lack of perceptibility in ear nerve, or, as we ordinarily express it, by a bad ear. It is not unlikely that such a singer may sing every tone a little flat. Is there a remedy against such a trouble? The difficulty is aggravated by the fact that the singer does not himself perceive when he is singing flat. Still the possibility of a cure can not be denied, because the individual in question has ear-nerves sufficiently sound to distinguish a wrong tone from the right one. That means he can perceive the difference of a considerable number of vibrations, but not the difference of a few vibrations. The ear nerves can be made sharper, though it is usually a long and troublesome task. The most successful method is to engage a singing teacher who can play the violin. He plays a certain tone and asks the pupil to sing it. It is flat. He must, then, in loud tones play on his instrument the right pitch and the flat tone in succession, and ask the pupil, over and over again, repeating this, if he perceives any difference. Then let him try to sing it again. If flat again, the same patient labor must be repeated. Then try it on other tones. At all times the pupil must listen to his tone through the outer ear; he must hear the tone as it strikes the air-drum, but under no circumstances through the eustachian tube. Such daily practice will undoubtedly bring good results in the course of a few weeks.

(3) Flat tones are sometimes occasioned by certain progressions and intervals. We must precede this with the following remark: We have invariably observed that whenever a tone is sung flat, it happens by attacking an ascending interval, but not vice versa. In singing descending intervals, a singer may make a mistake and sing a wrong tone, but we do not remember ever having observed a descending interval sung flat, except when the preceding higher note or notes had already been intoned flat.

There is one progression in which many singers have a peculiar proneness to flatting, namely, the major seventh, if it occurs as the fourth above the subdominant of any diatonic major scale. For instance, if a singer has to sing *f, g, a, b*, one may observe at least a slight deviation from the pitch on *b*. How can this be explained? We believe it is not so much on account of the imagination leaning toward *b* flat in the key of *F*, but more because the first and the last *f—b* presents the unsingable interval of an augmented fourth. Augmented

intervals in general, but especially if they exceed the interval of a third, have been considered unsingable from time immemorial.

Before Jos. Haydn, we believe no composer had ever introduced those intervals into a voice part, with the exception of Johann Seb. Bach, and he only a few times. When writing for instruments, however, all classic composers have used augmented intervals. Nowadays, since Richard Wagner has made the voice subordinate to the orchestra, the singer is expected to master the most unsingable intervals. The best means of preventing flatting of unnatural intervals, in our estimation, would be a greater infusion of genius into song-composers of the kind of the immortal Mozart. But since a perverted musical taste condemns the singer of our times to overcome old prejudices, as they are unjustly called, he will have to accustom himself by arduous and self-sacrificing practice to overcome the difficulties.

(4) Flatting a tone is caused also by a certain faulty method of tone-production with the larynx fixed at the lowest possible point of the throat. We know that Helmholtz, Tyndall, and with them the rest of the physiologists, hold the theory that the pitch of a tone depends solely upon the number and size of the vibrations of the vocal bands. As a crude physiological principle this may be good enough. But we as singing teachers must be more than physiologists. Above all, we must be musicians with an innate and unmistakable taste and love for a musical tone in the singing voice. We can not agree to gauge the value of a singer's voice according to the tremendous noise and blast which it has been trained to bring forth, but from its cultivated fullness, roundness, depth, mellowness, sweetness, and in fact from all those shades and grades of colors which picture with reality the emotions of the human soul. But this is possible only when we consider the larynx in its relations to the various resonance chambers, and this is demanded for the sake of expression and beauty as much as it refers to the pitch of the tone. The larynx in singing must be allowed to wander up and down the throat as freely and often as the ever-changing pitch of the tones requires it. In other words, the larynx must occupy such a position at every tone that will establish a correct relation to the resonance-waves in the shortened and lengthened wind-pipe, in the ever-changing resonance chambers in the immediate neighborhood of the vocal ligaments, and in the varying resonance cavities of the pharynx and mouth. We repeat it once more: We can secure a true pitch with certainty only when this wonderful vocal kaleidoscope is permitted to execute all its natural, free movements without restraint and strain. But when its proper relations to the resonance waves are disturbed by being fixed down to a solid position in the throat, a singer's voice may sound flat on the tones above the lower range. There are, undoubtedly, some exceptions to this average experience, when the vocal organs are so constructed that the disturbance of this relationship of the vibrations of vocal bands to the resonance cavities does not materially interfere with a true pitch. This, however, is a rare exception and proves nothing against our theory. There is only one remedy for this kind of flatting, namely, to return to a healthy method of tone-production. We have to call attention to another observation because it is somewhat analogous to and corroborative of the statement just made. Sometimes, when a singer executes long runs in an ascending scale, it can be noticed that in passing from the fourth to the fifth tone the former is a little flat; and again from the eighth to the ninth, the eighth is even more flat than the fourth one was. What do you think is the cause of this? Recall our theory of the free movements of the larynx: Whenever we sing a low tone the larynx stands proportionately low in the throat; in the ascending scale at each tone it rises a degree.

We have seen that, if the larynx is altogether restrained from doing so, the greater part of a singer's tones may be produced flat. But if a singer forces or strains his throat not so much as to fix the larynx completely, but enough to hinder it somewhat in its free movements, we may not notice a lowered pitch on the second and third note, but the fourth note will surely be flat. It looks just as if in the second and third instance the larynx was able to fight its upward movement against the singer's opposition, but on the fourth it succumbed. Still afterward, this natural instinct exerts itself with all might as if it could not stand the restraint any longer, and with one vigorous effort the larynx jumps into its natural position at the fifth tone. Passing onward from there, the singer may again partially check its free move-

ment, and when he passes from the eighth to the ninth tone the same peculiarity of flattening on the one and quick relief on the other may be noticed.

The remedy for such flattening is very simple, namely, to keep the throat relaxed, so that no obstacle may be put in the way of an unrestrained upward movement of the larynx.

(5) Singing flat may sometimes be caused by indisposition of the vocal organs, that may take its origin from various sources either from fatigue in consequence of too much singing, from constitutional debility, relaxation of the vocal ligaments, or from catarrhal or similar troubles, disturbing the natural relation of the larynx with the resonance cavities. If an artist is overworked, as is often the case with operatic singers, the possibility of singing at least the higher tones flat during the latter part of a performance, can easily be explained. Not unfrequently do singers resort for a tonic to hard liquors. Nothing more detrimental could be devised. The only tonic that might enable a singer to push through to the end without unendurable flattening is "Viu Mariani." But if the indisposition of the voice is caused by any of the other causes that we have enumerated, the singer will have to go to a physician for a remedy and take complete rest from singing for a time.

We might further suggest an investigation as to what degree a phlegmatic temperament or great mental depression can furnish occasions of flattening the pitch of some tones. But since it is impossible to change a person's temperament, and as the discovery of a remedy for any serious mental trouble lies, as a rule, outside the domain of the singing teacher, we can leave this part to the discussion of others, and enter at once upon the short remnant of our essay.—LEO KOFLER.

(Concluded in our next.)

A JAVANESE ORCHESTRA.

THE instrumental museum of the Conservatoire of Music at Paris was presented in February last with a complete set of musical instruments composing the gamelan or orchestra of Java, and this gift is looked upon as one of the most precious and valuable bestowed upon the institution since its foundation. The number, the richness of decoration, and the original character of the music of these instruments from the far East, render this collection one of great importance. The sculptured gilt, and painted wood which supports the plates of copper producing the tones; the elegant violin of two strings and a long ebony neck; the drums, painted red—afford a strange sight, and cause us to feel that we are in the presence of an art which, though little known, is definite and complete.

The Javanese orchestra is composed of eight kinds of instruments, which, with the exception of the *Rebab*, are all instruments of percussion, wind instruments being entirely absent. The various members of the group are as follows:

I. The *REBAB*.—A violin of two strings, tuned in fifths. The case is heart-shaped, about six inches long, and between four and five wide. The neck is more than two feet long. A peg or rest of seven inches long is placed on the lower side of the case, and the bridge rests upon a table made of skin.

II. The *GAMBANG*.—The tones of this instrument are obtained from twenty strips of hard wood fixed on the side of a hollow case about four feet long. The strips are made to sound by the blow of a mallet. The sound is agreeable and sweet. The twenty strips are divided into four similar divisions, the tones of each group of five consisting of the following tones:—C sharp, D sharp, F, G sharp, and A sharp. The *Gambang* furnishes a good type of the Javanese musical scale, and the strips of wood represent the extent of the scale resources of the Javanese orchestra, just as the piano represents our system, and the quality of its tone permits us to appreciate its intervals. The third and the sixth are both sharper than ours.

III. The *SARON-BARONUG*.—This instrument differs from the last-named by its strips being made of metal—a mixture of copper and tin. The four octaves of the system are each placed on a separate case, ornamented by six plates of metal. These cases can be so arranged as to bring the four scales within easy reach of the hand. There are in the collection six *Sarons*, which are in unison with the wooden strips of the *Gambang*. It is upon the *Saron-Baronug* that the principal melody is performed, while the *Rebab* and *Gambang* play each a sort of variation, consisting of a kind of natural and instinctive counterpoint. The sound of this leading instrument is clear and bold, somewhat resembling the effect of the hammer on the anvil.

IV. The *BONANG-AGENG*.—This is a curious instrument, made of hollow vessels of brass and tin, resting upon stretched cords, something like the webbing underneath the seat of an old-fashioned sofa or couch. These metal basins are ten in number, in two rows, and are struck on the lower exterior surface with mallets covered with linen cloth. Its scale is in unison with that of the *Gambang*. The *Bonang-Ageng* which gives the lowest octave has only six basins, and may be regarded as a sort of 16-ft. octave, analogous to that of our organ pedals. The tone of the *Bonang-Ageng* is not so musical as that of the *Saron-Baronug*, and is allied in character to the tone of metallic vessels generally.

V. The *KENONG* consists of one single and very large metallic basin, like those of which the *Bonang-Ageng* is constructed. Its note is G sharp, the fifth of the tonic. It is possible that even the Javanese have found out that harmonic tones add brilliance to a chord, and the *Kenong* may be, though we do not know certainly that it is, used for the purpose of "brightening up" the music. Its large size, however, tends rather to show that it is used to strike single bass notes on the dominant.

VI. The *MONUGGANG* consists of two metallic basins, tuned to D sharp and F, the second and third of the scale. These basins rest on a stool placed on the ground.

VII. The *GONG* is a very large basin of metal, crossed by a heavy string, and is tuned to the low F sharp on the fourth ledger line below the bass staff. When struck this instrument emits a low rumbling sound, and is the lowest tone of the Javanese orchestra. The diameter of the basin is about 2-ft. 6-in. A second basin, tuned to B natural, stands by the side of the larger one, and its tone is more sweet, and more distinctly musical than that of its larger brother.

VIII. The *KENDANG* is a large oval-shaped drum, standing upright on a frame, and is struck on both sides with the hands. A smaller drum, similar in shape, but giving the octave above, is called the *Ketipoung*.

Such are the instruments which exclusively constitute an orchestra in the Island of Java. The collection was the gift of M. Van Vloten, the Minister of the Interior in the Dutch possessions in the East Indies. The value of the donation was greatly enhanced by the simultaneous presentation of an explanatory monograph by M. Cowan, also an officer of the Dutch Government in the East Indies, who not merely describes the above-named instruments in detail, but renders his paper still more valuable by a dissertation on the theoretical differences between the Javan and European scales. M. Cowan cites three arrangements of scale.

The first is the *Selindro*, or clear mode, to which the instruments just noted are tuned. This mode prevails not only in Java, but also in China, and almost entirely throughout the far East. The arrangement of notes in the *Selindro* mode are as follows, the first named being the lowest note or tonic:—

- | | | |
|-----------|---|------------|
| 1. Boreng | = | C sharp. |
| 2. Goulon | = | D sharp. |
| 3. Tenga | = | F natural. |
| 4. Lima | = | G sharp. |
| 5. Nem | = | A sharp. |

It will thus be seen that this is a pentatonic scale, having the same intervals from C sharp as the black notes on the pianoforte starting from F sharp.

The second mode is called the *Pelog*, or troubled mode. This scale contains seven notes, but the arrangement has made nothing in common with our western major or minor scales. The *Pelog* mode appears to have descended from the period when the East Indian Isles were under the domination of India. Its notes are:

- | | | |
|-----------|---|---|
| 1. Boreng | = | C sharp. |
| 2. Manis | = | D sharp. |
| 3. Goulon | = | E natural. |
| 4. Tenagh | = | { F natural
or
F sharp. } Intermediate. |
| 5. Pelog | = | A natural. |
| 6. Lima | = | A sharp. |
| 7. Nem | = | B natural. |

The third is the *Miring* mode—that is, bent or oblique—and seems to be an abbreviation of the *Pelog* mode. Its notes are:

- | | | |
|-----------|---|------------|
| 1. Boreng | = | C sharp. |
| 2. Manis | = | D sharp. |
| 3. Goulon | = | E natural. |
| 4. Pelog | = | A natural. |
| 5. Lima | = | A sharp. |

It will readily be seen that melodies in either of these modes must differ essentially from those written in the scales in use in Western Europe. They are used strictly according to custom, each one being appropriate to certain rituals and ceremonies.

M. Cowan has added to his monograph several Javanese airs written in the *Selindro* mode, and states that the Javanese have no written music, but always play from memory and tradition. The whole collection is well worth the attention of musicians visiting Paris.—*Musical Standard*.

GOUNOD'S NEW MASS "JEANNE D'ARC."

THE London *Musical World* gives some interesting particulars about Gounod's new Mass, "Jeanne D'Arc," which was performed at the cathedral in Rheims on Sunday, July 24. It will be remembered that during his stay at the cathedral city, the composer, at the suggestion of the archbishop, an old schoolfellow of his, conceived the idea of writing an oratorio or sacred cantata in honor of the heroine of the place, Jeanne D'Arc, and that it was his original intention "to place his table at the foot of the grand altar on the very stone where the sublime heroine stood." This intention confided to the sympathetic bosom of a *Le Figaro* interviewer was, however, ultimately given up, and calmer reflection further induced the master to change the form of his work from an oratorio to a mass, written in the strict style of Palestrina, and in accordance with the musical ritual as settled by the Council of Trent. That by that form a composer of Gounod's melodious and operatic tendencies would be considerably hampered is obvious to everybody, and it will be seen from the following sketch that considerable concessions to modern taste and to the author's own bent of genius have been made. The Mass proper consists of five movements: Kyrie, Gloria, Sanctus, Benedictus, and Agnus Dei, the usual Credo being omitted. These five pieces constitute the religious element of the work, and have of course, nothing to do with the special occasion. The Mass, however, is preceded by a march for eight trumpets and three trombones, meant to be illustrative of the entrance of Charles VII, Jeanne D'Arc, and the rest of the coronation procession into the sacred precinct. We next come to a choral piece, the words of which are taken from the apocryphal book Judith, that patriotic heroine evidently appearing to the composer a fit prototype of the liberatrix of France from the English yoke. In this piece we also meet with the "leit" motive of Jeanne D'Arc herself. "After this," Gounod says in the explanatory notes which he has added to this as to most of his later works, "the Mass begins and my individuality entirely disappears; I let faith, the church and the congregation speak for themselves." In the Kyrie, the Gloria, and the Sanctus, the master remains faithful to his purpose, simple choral phrases and a kind of psalmody in the solo parts being the order of the day. The Benedictus, however, takes the more modern form of a quartet and chorus in C minor, with organ and harp accompaniment. The music written for the offertory takes an even more pictorial form. It is a cantilena for the violin, again accompanied by organ and harp. The "programme" of this piece has been set forth by the composer in the following flowery language: "It is evening, and nature is at rest. Joan gazes dreamily into the distance, when suddenly she hears 'her voice' the voice which flows through her entire being and fills her with ecstasy. The *Angelus* suddenly resounds through the silent landscape on which the shades of dusk are falling. This motive played by the organ is interrupted for a time by the violin melody descending as it were from heaven. But soon the *Angelus* is heard again even more pure and more spiritual than before. Then the chords of the harp float around like the indefinable whisper of serenely quiescent nature." Once more the individuality of the master disappears, and after a long and solemn silence the *Agnus Dei* and the *Ita missa est* are again chanted in the archaic style of the sixteenth century.

This is the Mass which was produced at Rheims last Sunday week and which will no doubt find its way to this country before long.

The *American Musician* has a "Paris correspondent" who signs his letters "Mons. X" and addresses them to "*Chefs Editeurs*." As the French abbreviation for *Monsieur* is not Mons., but M., and as the French for editor is not *editeur* (which is publisher) but *redacteur*, it seems that Paris is a bad place from which to write in French. Perhaps that if Freund will paste this item in his hat, the *Musician's* "Paris correspondent" will use better French!

WAGNER IN PETTICOATS.

HE celebrated Parisian Feuilletonist, Houssaye, writes to the *Chicago Tribune* the following wonderful story about the late Richard Wagner masquerading in female garb, including corsets, and underclothing, for the amusement of the crazy King of Bavaria.

I wonder if you have already seen the published correspondence of Richard Wagner with his Parisian friend Elise Wille? If not, do so at your earliest opportunity. They give a ludicrous and even contemptible view of their illustrious writer. Wagner is supposed to have been of all things a robust and manly man. His music is strong and vigorous. There is no effeminacy about it. Yet by his own confession he was at times one of the most effeminate of men, emulating even many of the follies of Sardanapalus. The world has long known of the intimate friendship that existed between him and mad King Louis of Bavaria. The common idea is that Louis was Wagner mad. On the contrary, Wagner was Louis mad. The great composer was the servile tool of the crazy King, and subjected himself to the most disgusting humiliations to gratify Louis' whims. This is all revealed in the letters to which I refer. Louis, it seems, delighted in having Wagner dress himself as a woman, usually in the guise of one of his operatic heroines. Then Louis would wear the garb of a medieval knight and play at making love to the burly old musician. The rôles they oftenest assumed were those of *Tristan* and *Isolt*, though they often wore the garb of *Lohengrin* and *Elsa*. Just imagine Wagner, with his rough, choleric manner, deep voice, and rugged, masculine face, dressed up and painted and wigged as the fair *Isolt* and for Louis as *Tristan* to sigh over and caress! I don't know whether it is more laughable or disgusting. But in these letters Wagner seemed to glory in it. They were written to Elise Wille, a simple-minded friend of Wagner in Paris, to whom he intrusted the purchasing of all his effeminate finery at Worth's and other establishments in this city. Some of the letters consist of nothing but minute details of the way the dresses are to be made. You might think they were written by a prospective bride to her dressmaker. Others are full of rapturous exclamations over the beauty of the dresses, and how much King Louis was pleased with Wagner when he had them on. The dress-making directions comprise everything; dresses, wraps, bonnets, boots, and even every peculiar article of feminine underwear, for King Louis insisted upon Wagner donning them all. Here is a sample of one of the letters, written about some dresses that had been ordered for wearing at the mimic Versailles which Louis got up in emulation of Le Grand Monarque, and in which Wagner had to personate one of that sovereign's favorite mistresses. "The gown of red satin, with the train edged with blue corded silk," wrote Wagner, "was too wide in the waist. Hereafter you must manage to give me neater-fitting corsages. There should also be some more filling beneath the train, just at the waist. The gown as you sent it made my back look too flat. That pale pink velvet dress with the celadon border was lovely. But I'm afraid it looked too modern. The sleeves were perfect, though; they hang so gracefully, and show off the arm so well. The saffron gown was not to my taste, and Louis does not like it at all. Send me something more esthetic, and some dresses of warmer tones of silk and satin, something of a passionate hue. The trimmings of the skirt are simply delicious, and I wish I could say as much for the flutings on the bosom of the corsage." Just think of that for an elderly gentleman to write! Imagine the composer of the music of the future dressed in a trained gown of pale pink velvet! I would not dare to transcribe some other passages in this very curious correspondence. There are some in which he calls for a more décolleté cut of the corsage, for a more conspicuous tournure; for finer quality of linen in the undergarments; for a more coquettish bonnet. All this was done, says Wagner, for love of King Louis; and then he tells how, robed in a cream-white velvet gown, trained, he knelt in adoration at the King's feet and remained there until his Majesty stooped and kissed him, and bade him rise and embrace him! The nearest approach ever made by any one else to this madness was that of Judith Gautier. She became so infatuated with Wagner's music that she went to Bayreuth to live. There she used to dress in the garb of *Lohengrin* and other Wagnerian operatic heroes, and strove in every way actually to transform herself into one. She not only wore the heroic costume, and listened by the hour to the music connected with the heroic part, but as-

sumed the manner and speech of the character into which she wished to be transformed. More than that. She tried the arts of witchcraft, and went through the most outlandish rites. On one occasion, when she had been trying for two weeks to turn herself into *Tristan*, she had a dream which she thought assured her success. In accordance with what she saw in the dream, she went out to a lonely spot at midnight, mixed a strange kettle of broth over a fire, and walked about it for an hour chanting some of the lines of *Tristan* in the opera. Then the kettle upset and scalded her foot, whereupon she uttered a most unheroic scream, limped away, and abandoned the whole business in deep disgust.

THE LOVES OF CHOPIN.

IT was in 1830 that Chopin succumbed to his first love. Her name was Constance Gladkowska. She had blue eyes and yellow hair, a charming presence, a clear and vibrant voice; she was prima donna at the Warsaw Opera House, and Chopin adored her. He was a sentimental and timid youth, however, and he appears to have left his passion unuttered, and to have departed—never to return—without a sign. Had he been less afflicted with shyness, his life might have been very different from what it was, for Mlle. Gladkowska was not at all disposed to be severe, and Chopin might, Count Wodzinski opines, have won her for the asking. As he did not, she married some one else. Chopin, it may be added, was slow to replace her image with another's. It was not until 1835, when he had conquered a position as one of the first of European virtuosi, that he fell a victim for a second time. She was a great lady (Count Wodzinski gives, not her name, but her initial only, which is identical with his own), but Chopin and she had known each other for years. Her brothers had been inmates of the Pension Chopin; from the first the little pianist had been a frequent visitor at Sluz Ewo, where Marie (her name was Marie) lived, and she herself had taken lessons of him—was, indeed, the first pupil he ever had. Since then, however, a great deal had happened. Polish insurrection had burst forth and been trampled out; Marie and her family were in exile; and Chopin, as we have said, had conquered recognition as one of the first of living pianists and one of the most original and charming of living musicians. They met this time at Dresden, where Marie was in residence with her uncle the Palatine, and a year or so afterward, at Marienbad, Chopin put his fortune to the touch and lost it all. They might, it seems, have been happy but for Marie's people. The Palatine, however, was not musical enough to bestow his niece upon a mere pianist, even though that pianist were Frederick Chopin, and in 1837 Marie married a certain Count Skarbeck, from whom she was presently divorced.

THE ST. LOUIS EXPOSITION.

THE St. Louis Exposition for the present year bids fair to surpass everything it has been in the past. The Secretary (and real manager) of the enterprise, Mr. J. H. Johnston, has understood that an annual exhibition, such as this, must either advance or retrograde and, so far, each year has shown an advance in all that goes to make up a great industrial exposition. Whether Mr. Johnston can keep up this pace forever remains to be seen. Suffice it to say, for the present, that this year's exposition will be more worthy than ever of the immense patronage this annual exemplification of material, industrial and artistic progress has received since its inception.

Lovers of music in general and our readers in particular will be glad to hear that Gilmore's famous band has again been engaged and that the great bandmaster will have a larger number of artists than ever before. Our friends will not fail to hear him, of course. We shall be happy to greet any of our readers who may come to the St. Louis Exposition at the office of the REVIEW, which is within five minutes easy walk from the "St. Louis Palace of Art and Industry."

MME. MARCHESI has, this season, fifteen American songstresses under her tuition. They are: Misses Ida Marshall, Boston; Julia Wyman, Chicago; Eoline Stoddard, Boston; Emma Scroggs, Detroit; Fanny Otto, St. Louis; Marguerite Scobie, San Francisco; Emma Eames, Boston; Adeline Hibbard, New York; Alice Wentworth, Boston; Louise Nathal, New York; Mary Jones, Brooklyn; Lizzie Jones, New York; Emma Boyles, Philadelphia; Ella Goad, San Francisco; and Bertha Fuller, San Francisco.



OUR MUSIC.

"CAPRICE HONGROIS,"Ketterer.

This is an excellent concert piece. It has always been brilliant and taking and the revisions made in this edition have so improved it as to make it more worthy than ever of the favor with which it has heretofore been received.

"Valse in C# Minor" (Op. 64, No. 2).....Chopin.

This is not a dancing valse, of course, but in this as in all of Chopin's works the sentimental predominates. This is not a waltz of feet but one of the emotions. The true reading has been indicated throughout but these indications must be taken as guides to study merely, for a proper, living rendering of the composition can be attained only by those who have fully grasped its emotional contents.

"THE ASRA,"Heine-Rubinstein.

It is intentionally that we have here connected the names of the writer of the words and of the composer of the music of this song, for it is hard to say which is the more meritorious, or to which is due most of the effect of the song when skillfully interpreted. This is easily one of Rubinstein's finest songs.

"NOCTURNE IN B MAJOR," (Op. 32, No. 1)...Chopin.

This is deservedly one of the most popular of Chopin's famous nocturnes. It is quite different in style from the conventional nocturne, from which it is specially distinguished by its really dramatic close

"FEAST OF ROSES,"Hervey.

This is not a new composition and yet it is quite different from the piece originally published under this title and which was marred by several mistakes and other shortcomings. This new and revised edition will stand examination and criticism and can be conscientiously recommended to amateurs as a worthy *morceau de salon*.

"OUR BOYS," (March).....Anschuetz.

There is nothing in the title to discourage our girls from playing this composition. In fact a joker at our elbow suggests that "The girls usually play the boys anyhow." The horrid man! We'll tell his wife and, girls, you'll be avenged. Try "Our Boys" anyhow!

The pieces in this issue cost, in sheet form:

"CAPRICE HONGROIS".....Ketterer,	\$.75
"Valse in C# Minor".....Chopin,	.25
"THE ASRA".....Rubinstein,	.25
"NOCTURNE IN B MAJOR".....Chopin,	.35
"FEAST OF ROSES".....Hervey,	.60
"OUR BOYS" (March).....Anschuetz,	.60

Total.....\$ 2.80

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CAPRICE HONGROIS.

MORCEAU DE CONCERT.
Revised Edition.

E. Ketterer. Op. 7.

Allegro risoluto - 132.

The musical score is written for piano and right-hand parts. It begins with a treble clef, a key signature of two flats (B-flat major), and a common time signature (C). The tempo is marked *Allegro risoluto* with a metronome marking of 132. The first system includes fingerings (e.g., 5 3 2 1, 4 2 1, 5 4 2 1) and dynamics (ff, cres., f). The second system features a continuous right-hand melody with slurs and fingerings. The third system continues the right-hand melody with slurs and fingerings. The fourth system includes a left-hand part with chords and a right-hand part with slurs and fingerings. The fifth system includes a left-hand part with chords and a right-hand part with slurs and fingerings.

Allegretto ♩ - 112.

The first system of musical notation for 'Allegretto' consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music features a complex, flowing melody in the treble with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the bass. Fingerings are indicated by numbers 1-5 above the notes. The system ends with a repeat sign.

The second system continues the musical piece. It includes a mezzo-forte (*mf*) dynamic marking. The notation is similar to the first system, with intricate melodic lines and a steady bass accompaniment. The system concludes with a repeat sign.

The third system of musical notation continues the piece. It features a variety of note values and rests, maintaining the lively character of the tempo. The system ends with a repeat sign.

The fourth system of musical notation continues the piece. It includes a forte (*f*) dynamic marking. The melody becomes more active with many sixteenth notes. The system ends with a repeat sign.

The fifth system of musical notation continues the piece. It features a variety of note values and rests, maintaining the lively character of the tempo. The system ends with a repeat sign.

or thus.

An alternative musical notation for the fifth system, enclosed in a dashed box. It shows a different melodic line for the treble part, while the bass part remains the same. The system ends with a repeat sign.

The sixth system of musical notation continues the piece. It features a variety of note values and rests, maintaining the lively character of the tempo. The system ends with a repeat sign.

This image shows a page of musical notation for a piano piece. The notation is arranged in four systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano), *f* (forte), *cres.* (crescendo), and *ad.* (ad libitum). There are also markings for *8va* (octave up) and *18va* (18th octave). The piece features complex rhythmic patterns, including triplets and sixteenth notes. The notation is dense and detailed, with many accidentals and articulation marks. The page is numbered 18 at the bottom right.

Measures 1-17 of a musical score for piano and voice. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The voice part consists of a single melodic line with various ornaments and slurs. Fingerings are indicated by numbers 1-5. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems, each containing a piano and a voice part.

Measures 18-21 of a musical score for piano. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems, each containing a piano part.

or thus.

Measures 22-25 of a musical score for piano. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems, each containing a piano part.

Measures 26-29 of a musical score for piano. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems, each containing a piano part.

Allegretto ♩ = 100.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a complex, rhythmic melody in the treble staff, with many sixteenth and thirty-second notes. The bass staff provides a harmonic accompaniment with chords and some moving lines. Fingering numbers (1-5) are indicated above many of the notes in the treble staff. The system concludes with a double bar line.

The second system continues the musical piece. It features similar complex rhythmic patterns in the treble staff. A dynamic marking of *f* (forte) appears in the treble staff. The bass staff continues with harmonic support. Fingering numbers are present throughout the treble staff.

The third system of musical notation shows a continuation of the piece. A dynamic marking of *mf* (mezzo-forte) is present in the treble staff. A section marked with an asterisk (*) in the bass staff is labeled *marcato il basso.* below the staff. Fingering numbers are visible in the treble staff.

The fourth system of musical notation continues the piece. It features a series of chords and some moving lines in both staves. Fingering numbers are present in the treble staff.

The fifth system of musical notation includes a dynamic marking of *p* (piano) in the treble staff. A section marked with an asterisk (*) in the treble staff is labeled *simili.* below the staff. Fingering numbers are present in the treble staff.

The sixth system of musical notation concludes the piece. It features a final melodic phrase in the treble staff and a concluding bass line. A dynamic marking of *f* (forte) is present in the treble staff. Fingering numbers are present in the treble staff.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (4, 5, 4, 5, 4, 5, 4, 5) and a dynamic marking *p*. The bass staff contains a bass line with fingerings (1, 2, 4, 1, 2, 3, 1, 2, 4). The system concludes with a double bar line.

Second system of musical notation, continuing the piece. The treble staff has fingerings (4, 5, 4, 5, 4, 5, 4, 5). The bass staff has fingerings (1, 2, 4, 1, 2, 3, 1, 2, 4). The system concludes with a double bar line and an asterisk (*).

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (4, 5, 4, 5, 4, 5, 4, 5). The bass staff contains a bass line with fingerings (1, 2, 4, 1, 2, 3, 1, 2, 4). The system concludes with a double bar line.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (5, 4, 4, 5, 4, 5, 4, 5). The bass staff contains a bass line with fingerings (1, 2, 4, 1, 2, 3, 1, 2, 4). The system includes dynamic markings *ff* and *pp*. The system concludes with a double bar line.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (4, 5, 4, 5, 4, 5, 4, 5). The bass staff contains a bass line with fingerings (1, 2, 4, 1, 2, 3, 1, 2, 4). The system includes a *cres.* marking. The system concludes with a double bar line.

8-4

ff *f* *ff*

do. cres. cen. do.

ff

do. do. do. do. do. do.

martellato.

ff

*do. do. do. do. * do. do.*

*do. do. do. do. * do. do. do. do.*

martellato.

ff

sempre cres. cen. do. do.

WALSE.

F. Chopin, Op. 64. No. 2.

Tempo giusto.

The musical score is written for piano and consists of 45 measures. It begins with a piano introduction (mf) and features a variety of dynamics including piano (p), crescendo (cres.), and decrescendo (decres.). The score includes numerous fingerings and articulation marks. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Tempo giusto.' The score concludes with a 'Fine.' marking and first and second endings.

Piu lento.

First system of musical notation, piano part, measures 1-8. The music is in G major (one sharp) and 3/4 time. It begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with various fingerings (e.g., 4 5, 4, 5, 4, 3, 2, 1, 2, 4, 3 5, 4, 3, 2 3 5 4 3 2) and slurs. The left hand provides harmonic support with chords and single notes, including fingerings like 3, 5, 4, 3 5, and 5. The system concludes with a repeat sign and an asterisk.

Second system of musical notation, piano part, measures 9-16. The right hand continues the melodic development with fingerings such as 4, 3, 2, 3, 2, 4, 3, 2, 3, 5, 3, 4, 3, 4, 3, 4, 1 2 3 1 4 3. The left hand accompaniment includes chords and moving lines, with fingerings like 3 5, 4, 4, 3, 3, 3, and 3. A *dim.* (diminuendo) instruction is placed over measures 13-14. The system ends with a repeat sign and an asterisk.

Third system of musical notation, piano part, measures 17-24. The tempo is marked *dolce* (sweetly). The right hand has a more active melodic line with fingerings like 2, 6, 4 5, 1, 4, 2, 4, 5, 4, 1 2 3 1 5 4, 3 2 1, 6, 4 5, 4, 3, 1, 2 3 4, 3 5 2 3. The left hand accompaniment features chords and single notes, with fingerings such as 4, 3, 2, 3, 5, 4, 3 5, 2, 2, 6, 4. The system concludes with a repeat sign and an asterisk.

Fourth system of musical notation, piano part, measures 25-32. The right hand continues with a melodic line, including fingerings like 4, 3, 2, 3, 2, 4, 3, 2, 1, 3, 2, 1, 2, 4, 3, 6, 1. The left hand accompaniment includes chords and single notes, with fingerings like 4, 4, 3, 3, 3, 3, 3. A *cres.* (crescendo) instruction is placed over measures 25-26, and a *poco riten.* (poco ritardando) instruction is placed over measures 27-28. The system ends with a repeat sign and an asterisk.

1st time *mf*
2nd time *pp*
Ftu mosso.

Fifth system of musical notation, piano part, measures 33-40. This system begins the second time through the piece, marked *pp* (pianissimo) and *Ftu mosso.* (Finis tu mosso). The right hand features a more rapid melodic line with fingerings like 4 3 2, 4 5 4 3 2, 4, 4, 4 5 3, 4 5 3, 4 2 5, 4 1 2. The left hand accompaniment includes chords and single notes, with fingerings like 2, 3, 2, 3, 2, 2, 3. The system concludes with a repeat sign and an asterisk.

Sixth system of musical notation, piano part, measures 41-48. The right hand continues with a melodic line, including fingerings like 4, 4, 4, 4, 1 3 1, 8, 3 1 2, 1 2, 4, 1, 8, 2. The left hand accompaniment includes chords and single notes, with fingerings like 3, 3, 3, 3, 3, 3, 3. A *decres.* (decrescendo) instruction is placed over measures 45-46. The system ends with a repeat sign and an asterisk.

✓ The second time play the small G.

Repeat from the beginning to Fine

THE ASRA.

DER ASRA.

Poetry by Heine.

A. Rubinstein, Op. 32. No. 6.

Moderato ♩ = 84.

Täg-lich ging die wun-der-schö-ne Sul-tan-stoch-ter auf und nie-der

Dai-ly walk'd the fair-est, whit-est, Sul-tan's daugh-ter, go-ing, com-ing,

The first system of the musical score for 'The Asra'. It features a vocal line in G major, 3/4 time, and a piano accompaniment. The piano part has a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The tempo is marked 'Moderato' with a quarter note equal to 84 beats per minute.

um die A-bendzeit am Springbrunn, wo die wei-sen Wasser plätschern; Täg-lich stand der

In the ev'-ning, by the fountain, Where the wa-ters white were plashing, Dai-ly stood the

The second system of the musical score. The vocal line continues with the same melody. The piano accompaniment features a more complex texture with chords and moving lines in both hands. The dynamic marking 'mf' (mezzo-forte) is present.

junge Scla-ve um die A-bendzeit, am Springbrunn, wo die weis-sen Was-ser

youthful cap-tive In the ev'-ning by the fountain, Where the wa-ters white were

The third system of the musical score. The vocal line continues with the same melody. The piano accompaniment features a more complex texture with chords and moving lines in both hands. The dynamic marking 'mf' (mezzo-forte) is present.

plät-schern:

Täg-lich ward erbleich und bleicher,

bleich und bleich-er,

plash-ing; Dai-ly grew he pale and pa-ler, pale and pa-ler,

The fourth system of the musical score. The vocal line continues with the same melody. The piano accompaniment features a more complex texture with chords and moving lines in both hands. The dynamic marking 'dim.' (diminuendo) is present.

Eines A - bends trat die Fürstin auf ihn zu mit raschen Wor-ten, "Dei-nen Namen will ich
stringendo.

Till one ev - ning, slept the princess, Ask'd of him with sudden question, "Tell me, slave, what name thou
p *stringendo.*

wis-sen, dei-ne Heimath, dei-ne Sippschaft!" Und der Sla - ve sprach: "Ich
ritard.

own-est, Where thy home is, what thy kin-dred?" And the slave he spoke: "My
ritard.

hei-se Ma-homet, ich bin..... aus Ye-men, und mein Stamm sind je-ne
a tempo.

name..... is Mo-hammed, I come..... from Ye-men, And my race is of those
a tempo. *f*

As-ra, welche ster-ben, wenn sie lie-ben, und mein Stamm sind je-ne As-ra, welche

As-ra, Who love and die, and die with love, And my race is of those As-ra, Who
f

ster-ben, wenn sie lie-ben!"

love and die when they love." *p* *rit.* *Fine.*

NOCTURNE.

F. Chopin, Op. 32, N^o 1.

Andante sostenuto. ♩ -88.

dolce.
sempre tenuto.
poco rit.
stretto.
cres.
f
p
a tempo.
pp delicatissimo.
cres.
f
stretto.

1

poco rit. *a tempo.*

p *dolce.*

stretto.

poco rit. *a tempo.* *rit.* *dim.*

a tempo.

First system of musical notation, featuring piano (p) and forte (f) dynamics, and various fingerings (e.g., 4 5 5 5 5 5 5 5 4, 4 5 4 3 2 1 1).

Second system of musical notation, featuring piano (p) and forte (f) dynamics, and various fingerings (e.g., 3 2 3 2 1 2 4 3, 4 3 4 3 2 1 2).

Third system of musical notation, featuring piano (p) and forte (f) dynamics, and various fingerings (e.g., 4 3 5, 2 1, 3 2, 4 3 5, 4 3 2, 4 1, 2, 4). Includes the instruction *stretto.*

Fourth system of musical notation, featuring piano (p) and forte (f) dynamics, and various fingerings (e.g., 3 2 4 3 2 1, 1 3, 2, 5, 4, 1 3, 2, 3, 1 3, 3, 4, 1 2 3 2). Includes the instruction *poco rit.* and *a tempo.*

Fifth system of musical notation, featuring piano (p) and forte (f) dynamics, and various fingerings (e.g., 1 4, 1, 2, 4, 2, 1 2 4 3 1, 3 2 3 4 3). Includes the instruction *pp*.

Sixth system of musical notation, featuring piano (p) and forte (f) dynamics, and various fingerings (e.g., 5, 4 3 2, 4, 3 2 3 2 3, 4, 5, 3, 4, 5, 2, 1, 3, 2 1). Includes the instruction *Adagio.* and *tenuto.*

FEAST OF ROSES.

New Edition, revised by the Author.

Lizzie M. Hervey.
(Mrs. M. F. Daughtrey.)

Cadenza ad lib.

Cadenza ad lib.

Lizzie M. Hervey.
(Mrs. M. F. Daughtrey.)

8

Ped.

* * *

Moderato Cantabile. - 100.

fz *p* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

[illegible]

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mf

First system of a piano piece. The right hand features a melodic line with many slurs and fingerings (1-5). The left hand plays a steady eighth-note accompaniment. Pedal markings are present below the bass staff.

Second system of the piano piece. Continues the melodic and accompanimental patterns. Includes various fingerings and pedal markings.

cres.

Third system of the piano piece. The right hand has more complex slurs and fingerings. The left hand continues the eighth-note accompaniment. Includes a crescendo marking and several pedal markings.

Con grazia.

Fourth system of the piano piece. The tempo/style marking "Con grazia." is present. The right hand features a more active melodic line with slurs and fingerings. The left hand has some rests and then resumes the accompaniment. Includes a piano (p) marking and several pedal markings.

Fifth system of the piano piece. Continues the musical themes. Includes various fingerings and pedal markings.

Sixth system of the piano piece. The right hand has a more complex melodic line with many slurs and fingerings. The left hand continues the accompaniment. Includes a forte (f) marking and several pedal markings.

5 3 2 2 3 1 1 1 8- 1

3 1 4 3 2 3 5 4 1 2 1 3 2 1 3 2 1 5

5 3 2 3 1 1 8- 5

mf *f*

Ped. * Ped. 4 1 2 * Ped. 3 1 2 * Ped. *

The musical score is for a piano piece, likely a waltz, in 3/4 time. It begins with a key signature of two flats (B-flat and E-flat). The score is written for piano, with a treble and bass staff. The piece includes a variety of musical notations, including notes, rests, and dynamic markings. The score is divided into sections, with a key signature change to one flat (B-flat) occurring in the middle. The piece concludes with a final key signature change to two flats (B-flat and E-flat). The score is a complex arrangement of musical notation, including a variety of note values, rests, and dynamic markings. The piece is a waltz, and the tempo is indicated by the 3/4 time signature. The score is a piano introduction, and the key signature change is a key feature of the piece. The score is a complex arrangement of musical notation, including a variety of note values, rests, and dynamic markings. The piece is a waltz, and the tempo is indicated by the 3/4 time signature. The score is a piano introduction, and the key signature change is a key feature of the piece.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a melody with various ornaments and fingerings (e.g., 3, 2, 1, 2, 5, 8, 6, 3, 2, 1, 2, 3, 2, 3). The bass staff begins with a bass clef and contains a supporting line with fingerings (e.g., 1, 2, 3, 5). A 'Ped.' (pedal) marking is present below the first measure of the bass staff. The second system continues the piece, featuring more complex ornamentation and fingerings in both staves. It includes a 'Ped.' marking and a star symbol (*) at the end of the piece. The notation is typical of 19th-century piano music, with many ornaments and specific fingering instructions.

Allegretto
Con afflizione.

Con affezione.

f *cres.*

Ped. Ped. Ped. Ped. Ped.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and ornaments. The piano part features a prominent bass line with many sixteenth notes. The score is divided into measures by vertical bar lines. There are several "Ped." (pedal) markings below the piano part. The title "The Rose Tree" is written in a decorative font at the top right of the page.

Handwritten musical score for piano, consisting of six systems of staves. The notation includes treble and bass clefs, key signatures, and various musical notations such as notes, rests, and fingerings. The score is marked with dynamic levels: *f* (forte), *mf* (mezzo-forte), and *fz* (forzando). Pedal markings (*Ped.*) are present throughout, often accompanied by asterisks (*). The score includes complex passages with many notes and fingerings, as well as sections marked *cres.* (crescendo) and *accel.* (accelerando). The final system concludes with a double bar line and a *fz* marking.



OUR BOYS.

UNSERE JUNGEN.

(FANFARE MILITAIRE.)

Otto Anschütz.

Tempo di Marcia ♩ - 132.

The first system of musical notation is in 2/4 time. The treble staff begins with a forte (*f*) dynamic and contains a series of eighth and sixteenth notes with various fingerings (1, 3, 3, 4, 5, 3, 3, 4, 5). The bass staff also starts with a forte (*f*) dynamic and features a similar rhythmic pattern with fingerings (5, 3, 5, 3, 3, 2, 1, 5, 3, 5, 3, 2). The system concludes with a fortissimo (*ff*) dynamic.

The second system is marked *Glorioso*. The treble staff contains a series of chords and single notes, with a crescendo (*cres.*) marking. The bass staff features a steady eighth-note accompaniment. Below the bass staff, there are markings for "Rud." and asterisks (*) indicating specific performance points.

The third system continues the musical piece. The treble staff shows a crescendo (*cres.*) and a forte (*f*) dynamic. The bass staff maintains the eighth-note accompaniment. Below the bass staff, there are markings for "Rud." and asterisks (*) indicating specific performance points.

The fourth system continues the musical piece. The treble staff shows a crescendo (*cres.*) and a forte (*f*) dynamic. The bass staff maintains the eighth-note accompaniment. Below the bass staff, there are markings for "Rud." and asterisks (*) indicating specific performance points.

The fifth system concludes the musical piece. The treble staff shows a crescendo (*cres.*) and a forte (*f*) dynamic. The bass staff maintains the eighth-note accompaniment. Below the bass staff, there are markings for "Rud." and asterisks (*) indicating specific performance points.

First system of musical notation, featuring piano (p) and mezzo-forte (mf) dynamics, with fingerings and a crescendo (cres.) marking.

Second system of musical notation, featuring piano (p) and mezzo-forte (mf) dynamics, with fingerings.

Third system of musical notation, featuring piano (p) and mezzo-forte (mf) dynamics, with fingerings, and a section marked "Trio." and "Cantabile.".

Fourth system of musical notation, featuring piano (p) and mezzo-forte (mf) dynamics, with fingerings.

Fifth system of musical notation, featuring piano (p) and mezzo-forte (mf) dynamics, with fingerings, and a section marked "Rit." (Ritardando).

Sixth system of musical notation, featuring piano (p) and mezzo-forte (mf) dynamics, with fingerings.

First system of musical notation, piano part. Treble and bass staves. Fingerings: 2, 1, 4, 3, 4, 5, 1, 5, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 1. Dynamics: *f*.

Second system of musical notation, piano and Tromba parts. Treble and bass staves. Tromba part enters in the second measure. Fingerings: 5, 1, 4, 1, 5, 1, 4, 1, 3, 1, 5, 4, 1, 3, 1, 5, 4, 1, 3, 1. Dynamics: *f*, *f*, *mf*. Tromba part has dynamics *f*, *f*, *mf*. Tromba part has a trill marked with a star.

Third system of musical notation, piano part. Treble and bass staves. Dynamics: *cres.*, *cen.*

Fourth system of musical notation, piano and Tromba parts. Treble and bass staves. Tromba part enters in the second measure. Fingerings: 1, 8, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. Dynamics: *f*, *f*, *f*. Tromba part has dynamics *f*, *f*, *f*. Tromba part has a trill marked with a star.

Fifth system of musical notation, piano part. Treble and bass staves. Dynamics: *mf*, *ff*. Tromba part has a trill marked with a star.

Sixth system of musical notation, piano part. Treble and bass staves. Fingerings: 2, 4, 3, 4, 2, 1, 3, 2, 1, 5, 4, 1, 3, 2, 1, 5, 4, 1, 3, 2, 1. Dynamics: *p*. Tromba part has a trill marked with a star.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (5, 1, 4, 3, 2, 1) and a trill marked '1 8'. Bass staff contains a harmonic accompaniment. The system concludes with a 'Rit.' (Ritardando) marking and an asterisk.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (4, 3, 2, 1, 5, 4, 3, 2, 1) and a trill marked '1'. Bass staff contains a harmonic accompaniment. The system concludes with a 'Rit.' (Ritardando) marking and an asterisk.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (4, 3, 2, 1, 5, 4, 3, 2, 1) and a trill marked '1 8'. Bass staff contains a harmonic accompaniment. The system concludes with a 'Rit.' (Ritardando) marking and an asterisk.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (5, 4, 3, 2, 1, 5, 4, 3, 2, 1) and a trill marked '1'. Bass staff contains a harmonic accompaniment. The system concludes with a 'Rit.' (Ritardando) marking and an asterisk.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (5, 4, 3, 2, 1, 5, 4, 3, 2, 1) and a trill marked '1 8'. Bass staff contains a harmonic accompaniment. The system concludes with a 'Rit.' (Ritardando) marking and an asterisk.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (5, 4, 3, 2, 1, 5, 4, 3, 2, 1) and a trill marked '1 8'. Bass staff contains a harmonic accompaniment. The system concludes with a 'Rit.' (Ritardando) marking and an asterisk.

First system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings (4, 4) and dynamic markings (*, *Red.*, *, *Red.*, *, *Red.*, *).

Second system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings (1, 2, 6, 3, 1, 2, 3, 4, 5) and dynamic markings (*Red.*, *, *Red.*, *, *f*, *Red.*). A *cres.* marking is present in the treble staff.

Third system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings (2, 4, 1, 1) and dynamic markings (*, *Red.*, *, *Red.*, *, *Red.*, *).

Fourth system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings (4, 2, 6, 3, 5, 1, 3, 1, 3, 3) and dynamic markings (*Red.*, *, *cres.*, *cen.*, *do.*, *f*). A measure rest of 8 is indicated in the treble staff.

Fifth system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings (3, 3, 5, 3, 2, 4, 3, 3) and a measure rest of 8 in the treble staff.

Sixth system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings (1, 2, 4, 4, 4) and dynamic markings (*ff*, *ff*, *ff*, *Red.*, *). An *accel.* marking is present in the treble staff.

WRONG, AS USUAL.

THE *Musical Courier*, otherwise known as Steinway's Hurdy-Gurdy, has long been known as the "chief among ten thousand" blunderers, and keeps up its reputation in this particular in the following paragraph of a recent issue:

"A BIG CHANCE FOR THE RIGHT MAN.—The removal of Mr. Bowman September 1 to his new field of labor in this city and in Newark, N. J., will create a vacancy in St. Louis which will prove to a capable church musician and teacher a very respectable bonanza. The fact that half a dozen or more of Mr. Bowman's piano pupils are to follow him to New York this year, and others intend doing so later on, points to the suspicion that either there is a dearth of first-class teachers in St. Louis or that these pupils feel such confidence in Mr. Bowman's ability as a teacher as to induce them to make the sacrifice necessary to continue their studies under his direction. Mr. Bowman, who is "rusty-coating," as he puts it, at Lake Minnetonka, Minn., writes us that his successor at the Second Baptist Church, St. Louis, has not yet been appointed, although there are numerous applications some of them from English organists who wish to come over to undertake the duties of the position. The position is understood to be a very desirable one, as there is a good salary, an excellent organ, superior choir, chorus, contingent, &c., and an unusually well-developed musical taste in the congregation. Places of this kind are not as "thick as thorns on a thorn apple tree," and those who are on the lookout for a good thing should grab quick."

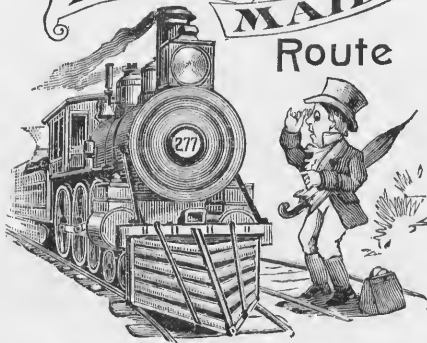
As a matter of fact, there are several organists, with less talent or less *penchant* for self-advertising in St. Louis who as organists are Mr. Bowman's equals, while as a pianist Mr. Bowman is confessedly inferior to Ehling, the two Epsteins, Kroeger, Robyn, Mrs. Bausemer, Miss Strong, Miss Priest, and probably as many more who are teachers of the piano in this city. Mr. Bowman did good work as organist of the Second Baptist Church, but as a mere organist he can easily be replaced. It is in another direction that it will be hard to find his equal. Mr. Bowman was a communicant of the church where he played, was in sympathy with its religious work and active therein, in brief, he was a *musical assistant to the pastor* in a sense in which only a believer in the tenets of the Baptist church could be. To find a Baptist organist of Mr. Bowman's ability and zeal is "the rub," that and that only.

THE BAGPIPES.

ALTHOUGH the bagpipes are described as the original national instruments of Scotland, where they had their origin, the statement is entirely incorrect. Their use, in fact, dates back to a very remote period, being identical in character with the *asaulus* of the ancient Greeks. They were afterwards introduced in Arabia and in ancient Italy. Indeed, the word *symphonia*, mentioned in the Book of Daniel, is by some antiquarians believed to refer to a species of bagpipe. They were not known in Scotland until near the end of the sixteenth century, the first authentic mention of them being in connection with the battle of Balvinnes, in 1594. It has been asserted that they were used as martial instruments at the battle of Bannockburn; but, according to Froissart, each soldier then wore a little horn, with which he made a most horrible noise. Some maintain that they were first brought to Scotland by Mary Queen of Scots. One thing, however, appears certain. They were not known "over the border" until after they had fallen into disuse in England.—*Musical Herald*.

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THE KNABE SEMI-CENTENNIAL.

THE fiftieth anniversary of the firm of Wm. Knabe & Co., piano manufacturers, which occurred Aug. 6, was, says the *Baltimore Daily Sun*, celebrated by a gigantic picnic at the Eastern Schuetzen Park, on Belair road. As early as 10 o'clock in the morning, the employees of the firm, together with their families and numerous friends, began to gather at the park, and at 3 p. m. about 5,000 had assembled there. This number was constantly increasing, and it is estimated that altogether from 12,000 to 15,000 people went out during the day. The park was beautifully decorated with flags, lanterns, etc.

At 3 o'clock in the afternoon, Mr. Ernest Knabe and Miss Emma Riemann, Mr. Charles Keidel and wife, Mr. Wm. Knabe and Mrs. Pauline Sattler, Mr. Ernest and Miss Marie Keidel, and Mr. Charles Keidel and Miss Therese Sattler, headed by Prof. Itzel's Fifth Regiment Band, marched to the music pavilion, where a stand for the speakers had been prepared. The whole assemblage proceeded to the pavilion, following the music. Mr. Wm. Theiss, one of the foremen of the Knabe piano factory, was the orator of the day on the part of the employees. He spoke about the history of the business, and the success which it met with during the fifty years of its existence. From a very small beginning, it has risen to its present standpoint, being now one of the leading piano manufacturing firms of the world, whose instruments are being shipped all over the country. Every one of the employees, he said, felt proud of the honor of being connected with a firm which had gained such a reputation, and where only the most skillful workmen could be employed. He welcomed those present, and concluded with three cheers for the firm of Wm. Knabe & Co., which were heartily responded to by the assemblage.

Mr. Ernest Knabe, Mr. Charles Keidel and Mr. Wm. Knabe were then presented with a handsome solid gold medal about twelve inches in circumference. The medal is inscribed: "Presented to William Knabe & Co., 1837-1887, fiftieth anniversary, by the employees of the manufacturing department, Aug. 6, 1887." In the center of the front side there is engraved a grand piano, encircled by a raised wreath of laurel and a sunburst to represent the bright future of the work of the firm. The reverse side shows a very fine picture of the factory. The medal was designed and made by Mr. John Trockenbrodt.

Mr. Ernest Knabe was deeply moved by this token of esteem on the part of his workmen. He said: "A festival like the one to-day, a semi-centennial, is one vouchsafed to but very few manufacturing firms, and I only regret that I am not able to do the occasion justice in a speech. The magnificent present which you tender our firm is a complete surprise, for which I give you the most heartfelt thanks on the part of the entire firm. We shall always cherish it as a memento of this day and of your kind good will and wishes." Mr. Knabe paid a high tribute to his father, the founder of the firm, and then referred to the history of the concern. He said: "There was many a dark hour in the history of the business; financial crises to go through in 1854, two fires with heavy losses in 1855, and legal troubles after the dissolution of the old firm, amounting almost to commencing anew again, and on the 6th of August, 1855, when what we now call the old factory was taken possession of on Eutaw street and China alley, followed by the entire working force of the old firm, the day closing with a little celebration, the commencement of our annual festivals. I would make special mention on this occasion of the enthusiasm shown by the already considerable number of men employed at that time, which made it possible to finish a piano in the incredibly short time of seven weeks, which was awarded the gold medal, and I am especially gratified to know that the same spirit exists among you to-day. There are still a great many men who have been with us ten, twenty, thirty and forty years, a fact which but few firms can show, and which would certainly not be the case had our mutual relations not been most satisfactory. You may rely upon our being the true friends of our employees. We hope that on your part it will always be a matter of pride and of friendly interest to use your best endeavors for the perfection of your work. I will close with the hope that we may celebrate many more of our annual festivals together, and that our sons, two of whom are working among you, will be able to celebrate with you and your sons the centennial of the firm."

Mr. Wm. Rohling, the Milwaukee, Wis., agent of the firm, who has been connected with Messrs. Knabe for twenty-nine years, and came to Baltimore for the special purpose of taking part in the celebration, made a few remarks. He referred to the fact that 32,000 pianos had been so far manufactured, and said he hoped that all those present might soon see the day when the fifty thousandth instrument would leave the rooms of the factory.

All the German singing societies were represented, and congratulatory dispatches were received from friends in all parts of the country. Thirty-six of the present employees have been with the firm for more than twenty-five years.

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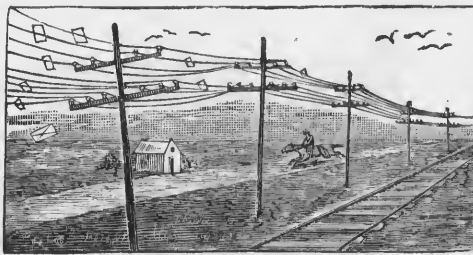
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EAST GLOUCESTER.

EAST GLOUCESTER, August 17, 1887.

EDITOR KUNKEL'S MUSICAL REVIEW:—Your Boston correspondent has turned fisherman and instead of talking harmony and musical criticism will hold forth on the relative value of squid or clams for bait, with side references to the use of "tinkers" in catching haddock. Yet do not think that Gloucester is out of the musical race altogether. A few days ago Mr. Louis C. Elson gave a lecture on the "Genesis of our Music and Notation" before the Musical Society of the place. The "Gloucester Breeze" printed a column and a half about it, all of which I send you, leaving it to your discrimination as to how much it may be "boiled down."

"Through the kindness of Prof. Louis C. Elson, of the New England Conservatory of Music, a large number of persons were privileged to listen to an address by that gentleman in Scientific Hall on Monday afternoon. His subject was "The Genesis of Music and Musical Notation." Those who attended were greatly interested. We are permitted to give an abstract: "Music," says Fétis, the French historian, "is the art of moving emotion by combinations of sound." According to this definition the earliest music in existence was that of the Chinese. The Chinese system divided the scale into twelve semitones, seven called "female" and the remaining five called "male." But twelve semitones were considered too many, so the seven female tones were discarded, and the five male tones retained. Their scale was thus pentatonic. Although the Chinese, as we have seen, had a system, yet it led us to no notation, and this early music exercised no influence upon that of subsequent generations.

In Egypt the priests understood the principles of acoustics and of music, but possessed no real method of notation.

The music of the Hebrews was similar to that of the Egyptians. Hebrew songs were accompanied by pantomime dances; the word "dancing" that we met with in the Scriptures was intended to represent nothing more than pantomime. Scriptural music was not so delicate and refined as is often supposed, but was of a coarse nature. In one of the psalms occurs the exhortation, "Play skillfully and with a loud noise." Skill and noise, we thus see, were synonymous. Our only relic of Scriptural music is the word Selah, signifying "stop." Although the Egyptians possessed no principle of notation, yet it is to them that Greek music owes its origin; for Pythagoras, the founder of Greek music, learned the Egyptian system from the Egyptian college of priests.

The Greeks adopted music with an enthusiasm far beyond that of the Egyptians. Their scale began on *a*, and consisted of the notes *a*, *b*, *c*, *d*, *e*, *f*, *g*. The natural scale was the minor. What importance music held among the Greeks may be seen by their skollon or banquet-song. This was sung after a banquet, when the harp was passed around and each guest was expected to improvise. Flutes were highly prized instruments among the Greeks, and conservatories were established for their study. We have now a few specimens of Greek music. Centuries ago three short hymns were found in a monastery, near Messina. (One of these, a hymn to Calliope, composed 2500 years ago, was here played by Mr. Elson.)

Rome, the mistress of the world, did nothing original in the way of music, but assimilated the music of Greece. The music teachers of Rome were cultivated Grecians, who were sold as slaves. Pagan Rome offers us little of value in music, although it did originate the opera bouffe, as we have it today from Offenbach and Lecocq. With Christian Rome this state of things was altered. Her music was interwoven with religion and she adopted a higher standard of music, viz., a singing of the praises of the Deity to some improvised tune. Soon there grew a set ritual, and wealth flowed into the coffers of the church. Conservatories were founded, and the Christian church had a choir which was the envy of pagan Rome.

Then came the great reformers of Christian music. St. Ambrose (380 A. D.) and St. Gregory (594 A. D.) discovered that corruption had crept into the music of the church, and did their best to remedy the evil. Gregory established the Gregorian chant, which was dignified and sacred, and did away with the display of mere virtuosity. St. Gregory also used the *neume* notation, a sort of stenographic writing of music, which would be of assistance to any one who had previously known the music, but could not be used for sight-reading. Guido of Arezzo, however, made improvement in the art of sight-reading, by means of which he could write a hymn off, and then give it to his choir to sing without further trouble. Huebald made the staff of twenty or twenty-five lines, but wrote words only instead of neumes.


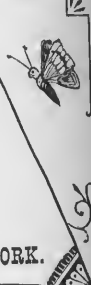
Up to this time all notes had been written of equal length, but about 1200 Franco of Cologne established our present notation by inventing length notes, i. e., the maxima, the longa, the brevis, the semi-brevis and the minima.

All early music was written in unison. But shortly before Huebald, fourths and fifths were added to the unison. A melody thus played or sung would consist of nothing but a grand series of consecutive fifths, which are such a terror to the modern harmonist. This kind of music was indulged in for three or four centuries. The hideous effect of such music, when played upon the clumsy old organs with their large broad keys, only capable of being pressed down by the fists and elbows, can be readily imagined.

Before 1300 no music existed which the modern would call absolute music. About that time Adam de la Halle originated absolute music by the use of counterpoint. But the compositions thus brought forth were from the time of Adam de la Halle to the death of Palestrina in 1594, nothing but mere exercises in contrapuntal skill.

But the invention of Italian Opera in the seventeenth century by a small band of amateurs, in the effort to bring back

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the ancient Greek play, brought about the last great change in the direction of absolute music. The Italian Opera was the first emotional music, and it was this that brought our own music and musical notation to us.

The lecture then touched briefly upon the influence of the troubadours and minnesingers upon modern music, discussed the influence of Martin Luther upon modern church music, and then closed with an eloquent and earnest appeal for justice towards all schools of music, if we would adhere consistently to the definition of Fétis, that "Music is the art of moving emotion by combinations of sound."

I have the companionship of Dr. Louis Maas (and his musical wife) here, and although I can not quite train him to abjure music and take to fishing for a living at least he does go bravely on long walks, and as he rows well, and is as good a swimmer as he is a pianist there is some hope for him yet. Sometimes when the summer boarder has quit torturing the piano, and gone forth for a walk, a row, or a sail, we sally forth and seize upon the instrument and in secret and alone have a concert which is all the pleasanter because it has to be taken surreptitiously if it is to be enjoyed at all.

I made a trip to Boston the other day and found music dead at last. Neuendorff has gone off to Europe temporarily and left his baton in the hands of Herr Reitzel. The band still plays in Music Hall every night, but instead of giving Beethoven and Wagner they now play polkas and marches. The hall remains crowded as ever, even under the new regime, and I begin to suspect that a deterioration in the beer would work far more havoc than a deterioration of the music. *Tout de même*, I do not like the greatest compositions to be played in a Summer Garden; but it must be said that there is a half-way house of Bizet, Massenet, Lachner, Sullivan, etc., between these and mere dances.

I went to the New England Conservatory of Music on this trip to gaze upon it in the summer time. It looked deserted enough. The great dining hall all filled with pianos, the recitation and teachers' rooms perfectly quiet, masons and workers toiling at improvements in some of the corridors. How all this will change in two weeks. Then everything will be life and activity, and hundreds of expectant young faces will brighten the scene. There are as miners say, "rich indications" in the place already, for Emil Mahr is on his way from London and W. Waugh Lauder is soon to appear from Canada, and all the teachers, whose name is legion, begin to feel that the end of vacation has drawn near. The examinations are to be made a little stricter this year, and advanced courses in Theory and Composition will be obligatory upon graduates desiring full diplomas. All of which tends toward the advancement of music and is therefore most pleasing to

EARNST ART IS TRUE DELIGHT.

"*ERNST ist das Leben heiter ist die Kunst*—Art is gay, if Life is earnest." This oft-quoted line from Schiller forms the text of an Art sermon by Ludwig Hartmann on the recent performance of the Prelude to "Parsifal" at Dresden on Ash Wednesday. "Art is gay, if Life is earnest." But Berlioz has asked, "Is Music, then, to minister to Pleasure alone?" This question is characteristic of the earnestness of Berlioz, and goes to the root of the matter. If the view indicated by Berlioz be adopted, no tendency in Music can be described as having any moral feature of Rightness or Wrongness. According to the character of the individual, according to the character of the community, Music must ever fulfill one of two objects—to "minister to Pleasure," or to unveil deep-lying Poetic truths. Men seek music for pleasure in the ball-room, the drawing-room, the opera-house, or at the festive board. But this need not trench on the province of that Music which busies itself with the deepest problems of Man and Nature, that Music which is at once a Religion of the Beautiful and a Philosophy of Art. Wagner is not the first whom one-sided criticism has condemned because his music overstepped the bounds of Pleasure. A hundred years ago the same thing was said about Bach and Glück, Mozart's "Don Giovanni" and his Requiem Mass; Beethoven's "Fidelio" and his Choral Symphony were similarly criticised. In all this a false standard was applied—the standard of Pleasure. Music need not always stir the soul to its inmost depths. But the Music of Pleasure is surely sufficiently provided for by a rich store of operas and of concert pieces, both classic and modern. Why, then, need we grudge the Music of Thought a place beside it? It is perhaps the Music of Thought that we need the most. For, if Harmony is described as the Consolation of Mankind, it is not to be supposed that a waltz of Strauss is to heal every sorrow, or "The Trumpeter of Sackingen" to dry every tear. The impression produced by such music is too fleeting. It can only make the happy happier. Sorrow, misfortune, anxious doubt and cankering care must find relief in deeper music than this. In the profundity of the Music of Thought, Art enters on the field of Religion and fastens on the inner nature of Man in heavenly might. It is not in gay measures, but in the incarnation of the ever-true, the ever-good, that Music heals the sorrowing heart. Pleasure passes, but Consolation endures. In this view, Music for Pleasure's sake is an empty distraction, while it is in the depths of the Music of Thought that true Pleasure is found. The motto which the citizens of Leipzig have placed above their Gewandhaus is a true one: "*Res severa est verum gaudium*—Earnest Art is true Delight."—*Magazine of Music.*



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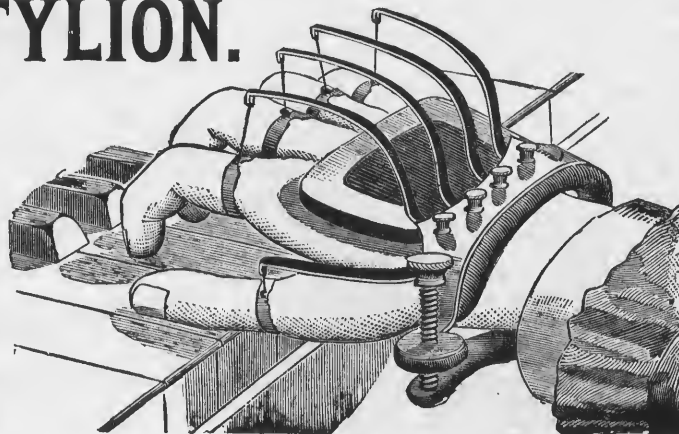
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AN ORGAN OF NEWSPAPERS.

An inventive genius named George Phillips, who resides near Binghamton, Solano County, has done a wonderful piece of work in constructing an organ from old newspapers, scraps of wood and glass.

A gentleman, who is a neighbor of the inventor, gave a *Bee* reporter a description of the organ. Phillips is a native of England, sixty years of age. In constructing the organ, he tightly rolled old newspapers together with a paste made of glue and alum.

The pipes are all made of this material, and he claims that they are superior to either wood or metal. The pipes are four hundred in number, the longest being sixteen feet by six inches in diameter, and the shortest is one inch by one-eighth.

The work is made entirely of "scrap" lumber, such as old posts and fence boards, boxes, and the like. The "white" keys are common redwood, covered with white lead and neatly-cut pieces of old window-glass stuck on.

The workmanship is not elegant, but everything about it is truly unique. Mr. Phillips was two years in building the organ, and at the same time did all his own farm work. Outside of his time, the organ cost nothing, and he claims it to be better than any one he might buy, as neither heat nor cold has any effect upon it, and it will never get out of tune.

Phillips was apprenticed to a butcher when a boy, but his tastes were far above such occupation, and all his spare moments were devoted to the study of music. He made such rapid strides in the art that he soon secured a salaried position, and claims that he has made thousands of dollars by his skill.

He has played in Crystal Palace, Wesleyan Chapel, and other places of note. He has built eight or nine organs, all of paper, and also learned the plumbers' trade. He left London in 1850 and went to Australia, and from there to Peru.

Here he served three years on board of a man-of-war as third engineer. He has since made two trips around the world, and about twenty years ago he came to the United States.

Here he engaged in the plumbing business and was quite successful, having at one time forty-five men in his employ. He did the plumbing in the State Capitol, Stanford's residence, the Mint, the Palace Hotel, and other buildings.

When he began building his last organ, it had been fifteen years before that he had touched one.—*Sacramento Bee*.

A REPUBLIC WHICH HONORS ART.

A WRITER in *Le Figaro*, referring to the nominations in the Order of the Legion of Honor which were made upon the anniversary of July 14, gives the following table, showing to what extent art in France is recognized by distinctions of this kind:

	Paint-ers.	Sculp-tors.	En-gravers.	Architects.	Musi-cians.
Knights	157	56	27	91	54
Officers	38	13	1	12	4
Commanders	6	3	1	2	0
Grand Officers	1	1	0	0	2
	202	83	29	105	60

The writer points out that painters and architects have always been treated more liberally by the Government than musicians, and that at the present time the only composers entitled to wear the ribbon of the Legion of Honor are these: Gounod, Ambroise Thomas, Reyer, Saint-Saëns, Boulanger, Cohen, Delibes, Dubois, Duprato, Franck, Gueraud, Joncières, Lalo, Massenet, Mermet, Paladilhe, Pessard, Salvayre, and Semet.

Referring to the above, the *Musical World*, of London, says:

"In England, if knighthood may be considered the equivalent of the Legion of Honor, the relative figures of the above list would have to be very considerably modified. We doubt whether there is a single engraver or even a single sculptor who has the handle of "sir" to his name, while such famous painters as Watts, Alma Tadema, Burne-Jones, Holman-Hunt, Poynter, Whistler, and many others are plain misters. On the other side, the number of knighted musicians cannot be counted on the fingers of both hands. Whether for that reason the professors of our art are socially and pecuniarily better off than elsewhere, is a very different question."

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MAJOR AND MINOR.

*THE Grand Prix de Rome, of the Paris Conservatoire, has been awarded this year to M. Charpentier, a pupil of M. Massenet.

M. LEO DÉLIBES is just now engaged upon the composition of a comic opera entitled "Cassia," for which MM. Gille and Meilhac have written the libretto.

ACCORDING to the *Musical Courier* of Aug. 17th, Melbourne, which ordinary people think is in Australia, is one of the cities of the United States! *Courier* geography seems to be equal to *Courier* English. Both are highly original.

A MARBLE tablet bearing the inscription: "Carl Maria von Weber resided here in 1805," has been placed against the house, Taschenstrasse, No. 31, in Breslau, at which town the composer of "Freischütz" (then only nineteen years of age) occupied the post of operatic conductor.

M. LAMOREUX has been presented by Frau Cosima Wagner with a splendidly bound copy of the score of "Lohengrin," together with some interesting autographs of her late husband, in grateful recognition of the services rendered by the eminent French conductor to the Wagnerian cause in France.

A NEW opera, "Die Jungfrau von Orleans" (The Maid of Orleans), was recently produced with conspicuous success at Prague, under the direction of Herr Angelo Neumann. The work, which is constructed on Wagnerian principles, is from the pen of Herr C. N. Reznicek, a native of Vienna, and son of a distinguished Austrian general.

A FEMALE string quartet party has been formed in Berlin for the purpose of giving a series of Concerts of Chamber Music, both at the capital and other musical centres of Germany. The lady executants, all of them former pupils of the Berlin Hochschule, represent four different nationalities, the leader (Fraulein Soldat) being German, and the other members natives of Finland, France and England respectively.

MR. PHILO PRATT HOTCHKISS, a brother-in-law of Mr. J. W. Currier of the Mason and Hamlin Piano and Organ Company, has set the well-known words of Bonar "I heard the voice of Jesus say" to an original arrangement of the melody of Reichardt's "Image of the Rose," and has succeeded in making a very creditable setting indeed. The piece is dedicated to the Rev. Charles Hall, D. D., pastor of Holy Trinity Church, Brooklyn, and is embellished by excellent pictures of Plymouth and Trinity Churches as well as of the late Henry Ward Beecher and the Rev. D. Hall. Published by Grand Conservatory Pub. Co.

We fear Herr Merz, of *Brainard's World*, has not fully recovered from his attack of "Musical and literary review of nations," though the last issue of his paper contains at least one good thing, an anecdote entitled "Did not get it for a song." This is the second time in less than two years that this article has graced the columns of the *World*, a fact which alone might be taken as an evidence of failing memory. The friends of Herr Merz, however, will doubtless feel much more concerned when they are told that the article in question was written by the editor of KUNKEL'S MUSICAL REVIEW, from which our "unco gild an' rigidly righteous" confrere has twice borrowed it, remembering to forget, each time, to state where he got it.

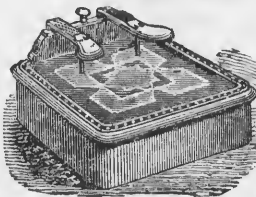
MISS KATE V. KING, head of the music department of the Arkansas State University, spent several days in St. Louis while on her way to the field of her labors. Miss King, who is a fine musician and an excellent teacher, relates with considerable gusto how her Eastern friends were horrified when they first heard that she had accepted an engagement in Arkansas, where they undoubtedly thought she would be devoured by "razor-backs" to the tune of the "Arkansaw Traveller," and how pleased, nay astonished, she was in finding in Fayetteville a class of people who were really far above the average Eastern standard of culture and refinement. Our best wishes for her continued success follow this indefatigable worker in the field of music.

We regret to have to record the death on the 15th ult. of Mr. Ernst Spiering, well known in St. Louis and throughout the West as an excellent violinist. Mr. Spiering had made St. Louis his home since 1864, and was universally known and liked. Besides managing his own orchestra, Mr. Spiering played first violin in the Philharmonic Quintette Club, originally organized in 1868 by Mr. P. G. Anton. Mr. Spiering leaves a widow (a daughter of the late eminent German journalist Bernays) and a son of whose remarkable talents as a violinist we have already spoken several times. Mrs. Spiering is about to remove to Cincinnati, where the son will study for one year under Mr. Schradieck, after which he will spend a year or two in Europe. Our sympathies and our best wishes follow both mother and son.

M. SAINT-SAËNS has addressed to the Académie des Beaux-Arts an interesting report on M. Anatole Piltan's recently published "*Etudes physiologiques sur la voix humaine*." M. Saint-Saëns writes: "M. Piltan's experiments are of the highest interest. Here, for the first time, a truly scientific method has been applied to the art of singing. These experiments tend to assign to respiration, during tone-production, a preponderating share and a significance hitherto unknown. They demonstrate that the greater or lesser tension of the vocal cords is not the cause of the pitch of the notes, and lead to the conclusion that the voice, properly so-called, is the result of a shock, and of a strife between the breath-drawing and the breath-ejecting muscles, and that the point where this shock and this strife takes place determines the pitch of the note."

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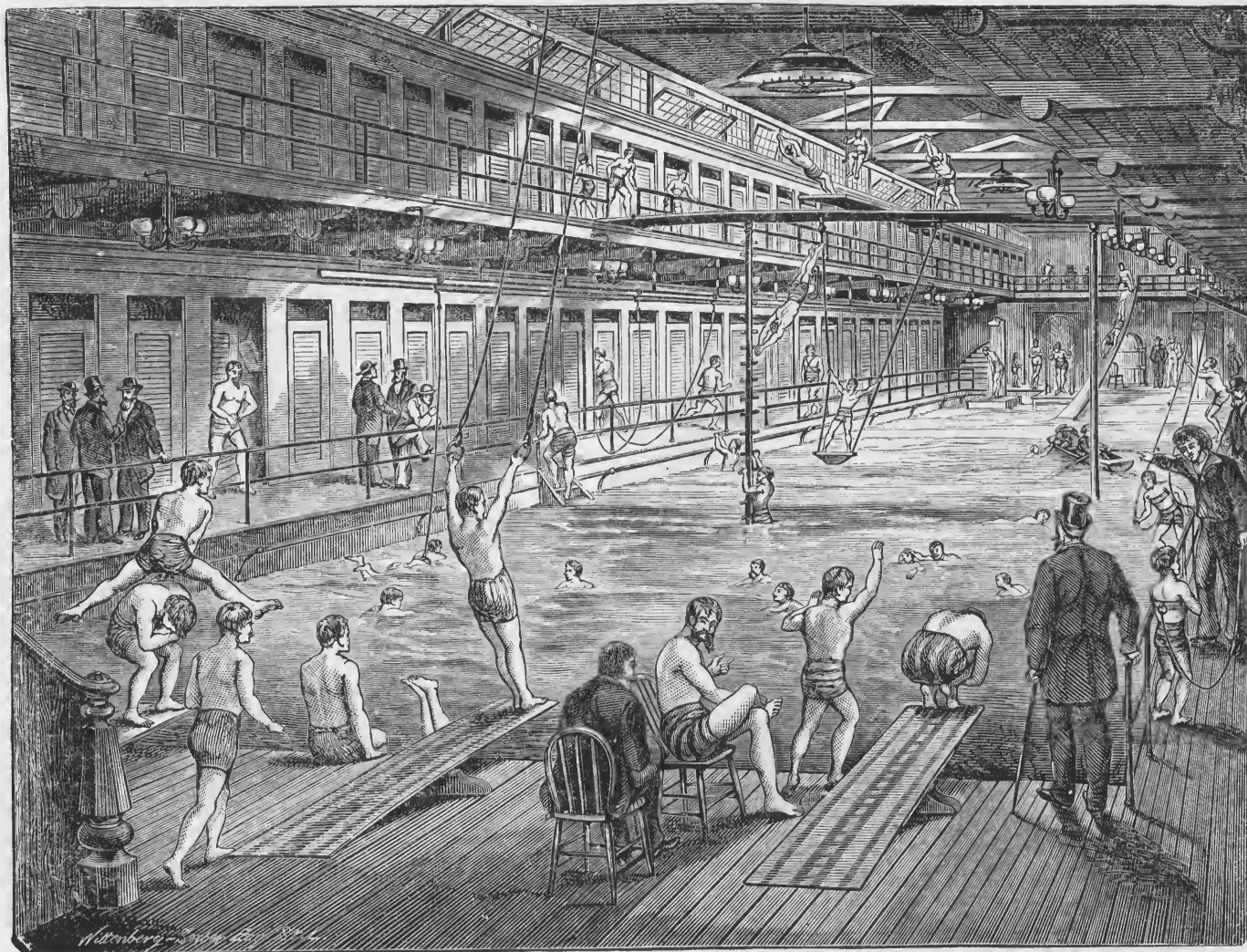


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In reference to the item contained in our last issue, to the effect that *North's Musical Journal* had published as its own an old editorial of ours entitled "Influence of Music on Manners," the publisher writes as follows: "We found this article in a Boston paper without credit to any source, otherwise we would not have failed to give proper credit, had we known who was entitled to it." We remember that shortly after its publication in the Review, the article in question was reproduced by several papers, and among others by the Boston Leader (we think) without credit. We accept the *Musical Journal's* explanation of how it came not to give us due credit, but we do not yet understand how the fact that the article was found in another publication, without credit, explains the other fact that it was found in the July issue of *North's Journal* among its leaded matter, held out as an original editorial.

CONTRAST is sometimes one of the principal elements of harmony, and is by no means to be set aside. What I mean is this, that in every work, whether that work be a painting, a poem, or a building, or a piece of dress, or a piece of furniture, there should be one leading idea, and that every part of the composition should be in harmony with that idea, and suitable to the one main object of carrying it out. If this harmony be faithfully preserved, there may be as much variety among the different parts—nay, as much violent contrast between them—as the composer pleases, and if the contrast be skillfully managed, the effect of the whole will be pleasing: as when a great orator in pleading his cause mixes irony with pathos, playful wit with solid reasoning, sometimes introducing a happy illustration, sometimes rising into majestic eloquence, then suddenly changing to the most familiar style of explanation—at one moment thrilling his audience with fear or indignation, at another exciting them to contempt, or bringing them into good humor by judicious flattery. Nothing can be more discordant than the materials which he uses, yet the effect of the whole is harmonious, because the whole is subordinate, and immediately conducive to his one great end—that of persuading.—Lord Idesleigh's Lecture on "Taste."

I AM inclined to think that the rapidly growing taste for music among the rustles will prove in another generation a mighty lever to civilize and raise them. Some years ago an attempt was made in Norfolk and Suffolk to organize a movement for improving our church music, which has been attended with some fair results. But much more than this is needed. We can hardly wonder if young people weary of practicing psalms and hymns exclusively, or if, when you have brought them as far as singing "that grand old church music," they should like to vary the monotony of "classical tunes" with the livelier measures of Moody and Sankey or the Salvation Army. We shall have to get out of the rut into which the severe school have landed us, and, shaking ourselves free from the sweet and solemn domination of cathedral organs, break forth into such vulgarities as are gross, and abominable, and profane to the "high-class" musicians. I am sanguine enough to look forward to the day—it may not be in my time, and probably will not be—when even in country villages we may have professional instructors sent down by the National College of Music, whose business it will be to teach village bands and to organize parish choirs, and to prepare these for periodical contests, when prizes shall be given for precision in instrumental performances and excellence in part-singing.—From "Arcady," by the Rev. Dr. Jessop.

A LECTURE on Chinese Music was delivered by Mr. H. E. Krehbiel, of the *New York Tribune*, at Miss Porter and Mrs. Dow's School for Young Ladies, Farmington, Conn. The musical illustrations consisted of Melodies on the Samhien (three-stringed banjo); "Moo-le-Wha" (song of the Jasmine) sung by Miss Virginia F. Brown; Weber's overture "Turandot" (variations on a Chinese Melody "Lien-ye-Kin") played by Misses Jennie Hayden and Gertrude Hill, and some music by the Chinese Band. We quote two extracts from Chinese writings furnished by the programme of the above interesting entertainment. The first is from the Analects of Confucius. "The Master said: It is by the odes that the mind is aroused; it is by the rules of propriety that the character is established; it is from music that the finish is received." The second is "An Imperial Decree of Chun" (reigned B. C. 2300): "Teach the children of the great that through thy care they may become just, mild and wise; firm without severity; upholding the dignity and pride of their station without vanity or assumption. Express these doctrines in the poems that they may be sung to appropriate melodies, accompanied by the music of instruments. Let the music follow the sense of the words. Let it be simple and ingenious; for a vain, empty and effeminate music is to be condemned. Music is the expression of the soul's emotions. If the soul of the musician be virtuous, his music will be full of nobility, and will unite the souls of men with the spirits of heaven."

THOSE who credit the assertion that there are persons in existence who really dislike music, says the *Musical Times*, London, must remember that many imagine it a decisive mark of intellect to differ entirely from what the world generally believes. We recollect an instance of a man who never could be made to understand what people can find to admire in the works of Shakespeare; and after confessing that, under persuasion, he had attempted to read one of his plays, declared that by suddenly closing the book at the end of the third act, he had saved himself from a fit of illness. This was, of course, a smart thing to say; but there was about as much truth in his remark as in the act of the self-styled music hater, who always ostentatiously left the room when the pianoforte was opened, but unfortunately was once detected in creeping back when nobody was looking. The fact is, that the appreciation of high-class musical works is as much the result of education as the appreciation of high-class works in any other art; but our own experience proves that every individual is sensibly affected by music, if only appealed to in the right manner. We are led to make these remarks by seeing recently in a periodical a list of distinguished men who, it was said, could not endure music; and being struck with the circumstance of not a single proof being adduced in support of such statement. Witty men will of course say witty things upon music as upon everything else; but when we affirm that one of the most earnest and enraptured listeners to a slow movement of Beethoven (charmingly rendered certainly) was a man of general culture who always declared that he hated "classical music," we may fairly assume that there are many others who may be converted to the true faith by an equally eloquent missionary. Even the well-known sarcastic definition of music, that it is "the least disagreeable of noises," was uttered by one who was evidently as desirous of protecting himself from musical, as from literary, bores.

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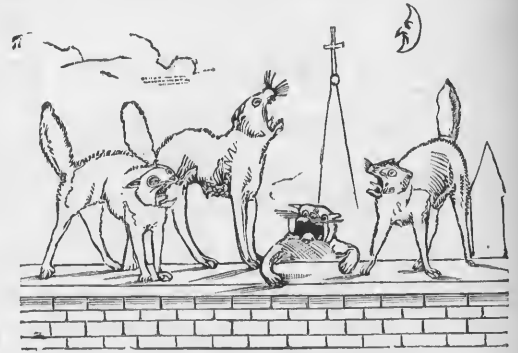
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WHY are birds melancholy in the morning? Because their little bills are all over dew.

A NOVEL under the curious name of "The Wasp" is just published. It must have a bad ending.

Gus—Second thoughts are best.
Tom—Have you any first ones, old man?—*Town Topics.*

BROWN—Hello, Jones! How's your wife?
Jones (a little deaf)—Very blustering and disagreeable this morning.

AN out-of-town hotel keeper advertised as an attraction a swimming race for tramps. But when the time to start the race arrived there were no entries.—*Puck.*

LAW PROFESSOR—"What constitutes burglary?" Student—"There must be a breaking." Professor—"Then if a man enters your door and takes five dollars from your vest pocket in the hall, would that be burglary?" Student—"Yes, sir, because that would break me."

TEACHER to boy who had to be corrected frequently—"Can't you tell me where the Blue Ridge is?" Boy (rubbing his shoulder)—"No, but I can tell you where the black and blue ridge is."
He is treated more ridgerously than ever.—*Texas Siftings.*

OMAHA MAMMA—"Now, dear, you must invite one of your little friends to share your candy."
Little Dot—"I—I guess I'll invite Lucy."

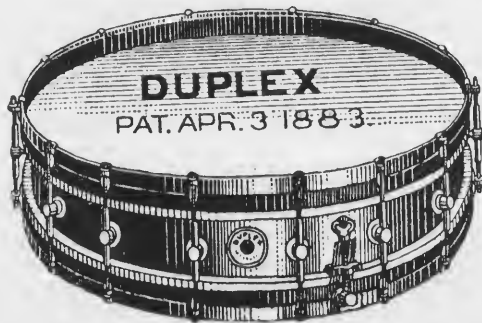
"Well, that will be nice."
"Yes, candy makes her tooth ache an' she never eats much."—*Omaha World.*

"I HAVE just returned from the ice cream saloon with your daughter, sir, whom I have left in the parlor," said the young man, nervously, "and—may I say a word to you, sir?"
"Certainly, certainly," responded the old gentleman, with hearty encouragement. "Go right ahead."

"Thanks. I want to ask you, sir, if—if you could lend me five cents to ride up to Harlem with.—*N. Y. Sun.*

"BILL," said one Jack Tar to another, the other day, "what is a hanthem?" "What," replies Bill, "do you mean to say as you don't know what a hanthem is?" "Not me." "Well, then, I'll tell yer. If I was to say to you, 'Ere Jack, give me that handspike,' that wouldn't be a hanthem. But, if I was to say to you, 'Bill, Bill, Bill, give, give, give, give me, give me that, that, that handspike, spike, spike, spike,—why, that would be a hanthem.'—*Lyra Ecclesiastica.*

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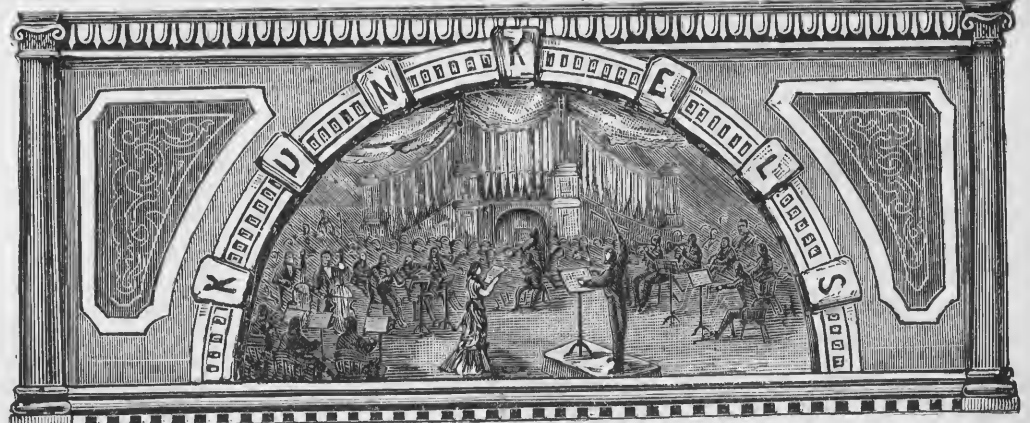
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